The School Arts Book

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THE POKE BONNET LADIES.

WHEN Mother Nature reads some of the treatises on her various children, that are written by scientific men and women, perhaps she chuckles to herself and says: "That is a very orderly man, that Gray. He separates my flowers into families; and if only one is wise enough to pronounce those ridiculous names, that person ought to know more about me than I do myself. Then there is Mrs. Dana, she goes at it in a truly feminine way, has an eye to the way in which they are dressed, and so separates them according to color. What queer things mortals be, forever wanting to classify."

And if Dame Nature should look into our public schools, she would still find another division going on,—flowers being classified as to whether they were hard or easy to draw and paint. Experience has shown the wise drawing teacher that just as she apportions her spheres, cylinders and cubes to different grades she can also assign her flowers and classify them as to similarity of form, color and position,—as an example, violets.

Violets can be presented to the second grade, (Plate I), where they may be painted with crayons with comparative ease. In the third grade they can be made the subject of a lesson in water color when the mixing of colors for violet and green will be one of the features of the lesson. The violet had best be painted showing its face view, telling the story of the petals that "two go up and three go down." In the fourth grade the violet in profile can be drawn and painted and as the subject is now an old one a new method of presentation may prove acceptable.

The teacher had spent some little time in preparation of the lesson by making a few drawings. She arranged for the

children to be grouped around her, for she told them that she wished to show some pictures. "First guess the subject of the lesson," said she. "Violets" was the reply, for by this time they had begun to think that violets and drawing lessons were synonymous at this season of the year.

The teacher smiled. "The subject of my lesson is 'Poke Bonnets.'"

Unfortunately none of the children were acquainted with this kind of head-gear and she proceeded to explain.

"Would you like to see the kind of bonnets people wore when my grandmother was a little girl?"

"Yes," chorused the children, and much pleasure was derived from the pictures of old bonnets that teacher had copied industriously from an old "Godey's Lady's Book."

Would you like to see the kind of bonnets people wore when my mother was a little girl?"

And "Yes," came the answer in such a way as to show that interest was growing They enjoyed the modest 1850 style (plate II), but the response was deafening when the question came, "Would you like to see the kind of bonnet I wore when


II


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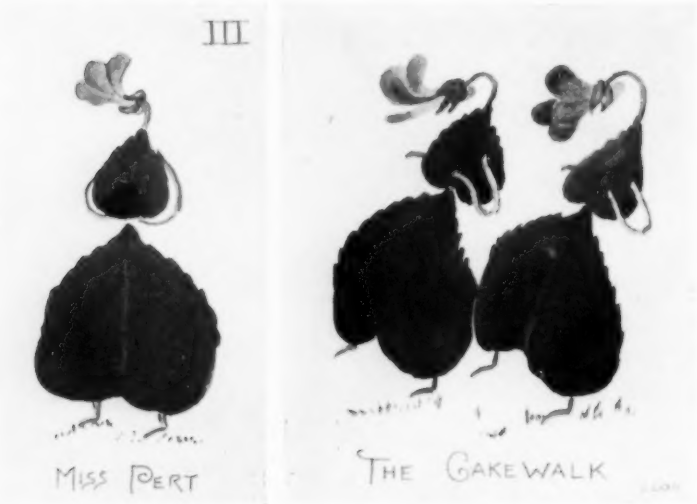
I was a little girl?" and although teacher knew that the bonnet itself was not as novel as its predecessors, she found that its reception was equally cordial on account of the personality of its wearer.

"Now would you like to see a little lavender lady of



long ago?" and she showed them a picture she had copied from "Crawford" and dressed in lavender colors. (See Frontispiece).

"Now for some of Miss Lavender's relatives," and as she showed them Miss Prim and Miss Pert (See Frontispiece and Plate III), pictures of violets dressed in their own leaves, a hoot of delight and recognition went up from the children.

"Here is a dance of long ago," and she showed them "The Minuet." (See Frontispiece). And here a modern dance,

"The Cakewalk," Plate III. When "The Cakewalk" was presented enthusiasm ran riot and the delight and interest with which they began their practise of violets in profile insured success from the start.

LENA FULLER CLEVELAND
Camden, Maine

Our greatest glory is not in never falling,
but in rising every time we fall.

Confucius.

TWO SCHOOL BAGS.

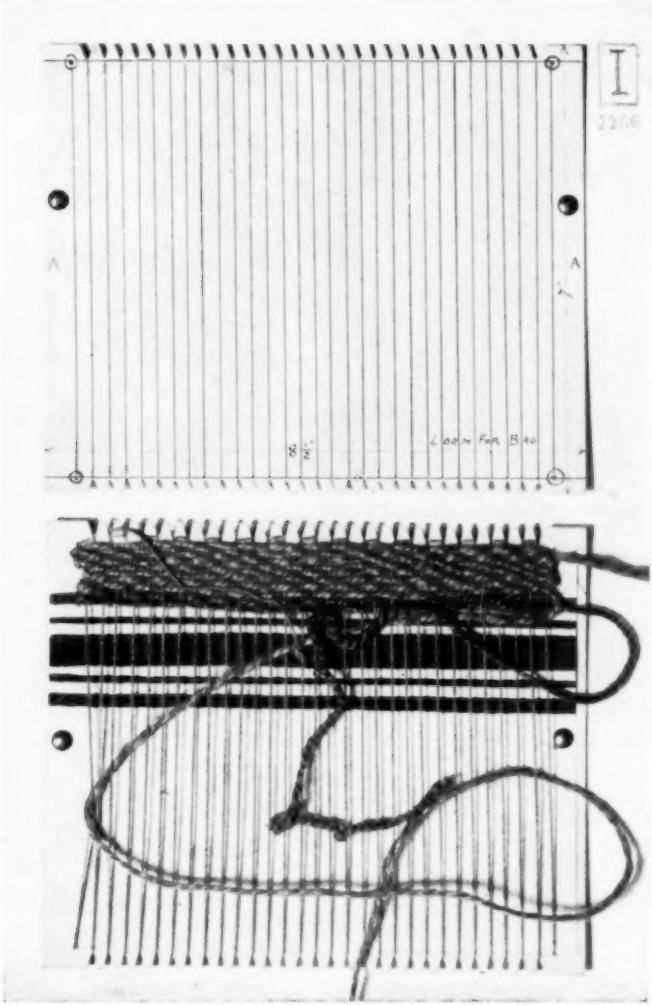
THE Toy Hammock described in the School Arts Book in April 1904, proved successful with children of our third and fourth grades. The little School Bags have been equally so as a new application of the same principles of applied design, construction and hand-work.

The bags made on a cardboard loom are still used by some of the children, while the larger ones made without a loom, offer better possibilities in design and usefulness. In one, the entire bag is woven by the child, in the other, only the pattern is worked out on a burlap warp.

For the woven bag, the loom, 8 1-2 inches by 7 inches, is made of heavy cardboard instead of strawboard, as it is a notched loom and not a pierced one. Lines parallel to the 7 inch sides (A on diagram of loom, Plate I) are drawn 1-2 inch from each edge and 1-4 inch apart. Lines are drawn 1-4 inch from each and parallel to the 8 1-2 inch edge of the board (B.) With scissors, are cut V-shaped notches (C D E) from each edge to the intersection of the lines 1-4 inch in, and 1-4 inch apart, excepting the first and last lines, which are pierced in order to hold the hat-pins, which are inserted through the loom to keep the edges of the weaving even.

To string the loom, carpet warp, either white or gray is passed through the first holes at the bottom and top of the card, then through the first notch, way around the loom, back through first notch and then over to the second notch; around the loom, back through second notch, over to third and so on until the last holes, through which it is then threaded. Both sides of the bag are strung at once, insuring sides of equal length and breadth.

After the pattern for the stripes has been inserted under the warp, (See Plate I) threads and hat-pins passed through the holes at each end, the weaving continues, back and forth with as long a weaving thread as possible. The school ruler


I
8½"
Loom For Bag

is used to raise one set of threads, while a tape needle or a needle made of cardboard carries the woof thread across.

The bags are woven of two-ply jute wrapping cord, which can be bought in the natural color only, of some twine and paper firm. For the stripes, we have the material dyed for us at small expense.*

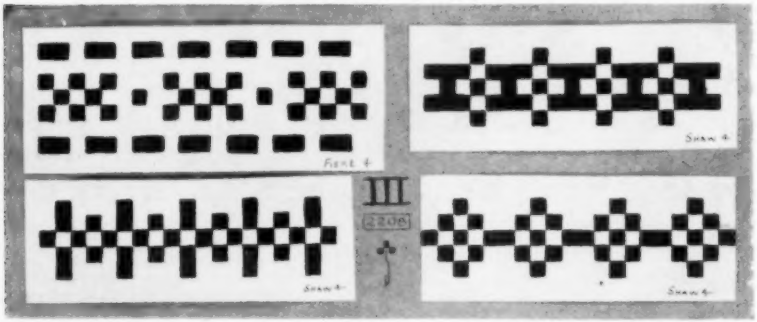
After the bag is woven down one side, the woof thread is carried over, through the hole at the bottom, to the other side; the hat-pins replaced on that side; and the other side of the bag woven from the bottom up. The work is in one piece, easily taken off the loom when finished and the sides sewed up, "button-holed" or "over-and-over" with some of the carpet warp.

The handles are made by braiding three strands of the jute together and tying a knot in the end of each braid. They are sewed to the bag through the knot.

The other bag (See Plate II) does not require a loom, so is not so strictly a weaving problem. The natural or colored Art burlap, of which the bag is made in a strip across the material 24 1-2 inches long and length-wise of the material 9 inches long, has threads drawn for the weaving pattern, which is darned in, following the design previously worked out on squared paper, Plate III. The tape needle is used for the weaving. A single-ply jute of natural color, appropriate on the jute burlap is used for the pattern. Every child makes at least one acceptable weaving pattern, then the best four or five are put on the black-board and copied by the class. When the pattern is woven in, the ends are fringed two inches and turned over on to the right side of the bag 1 3-4 inches more (see illustration), the edges of the fringe and turnover are cross-stitched or not, as one prefers, the sides are sewed together by back-stitches on the wrong side

*The June number of the School Arts Book will contain an article on Dyeing, by Miss Cordelia J. Stanwood, a most successful dyer.

and the bag then turned. The handles are made in the same manner as for the first bag. Six strands of the single jute form-



ing the three strand braid. The bag when finished, measures 9 inches by 8 1-2 inches with a turned down edge 3 3-4 inches, including the 2-inch fringe.

MABEL BROWNING SOPER
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VAN DYKE SOLAR PRINTS.

THE most important bit of real progress which has recently been made in the nature study work in the schools seems to me to have come through the use of the Van Dyke Solar paper for leaf prints and other photographic purposes. This paper has to an extraordinary degree the combined advantages of beauty, simplicity and cheapness, and its simplicity and cheapness in no way interfere with the beauty of the result.* I have been using it for many months in our practice schools and in the Normal School and have found that in all the grades it may be utilized to the greatest advantage.

The Van Dyke Solar paper has been placed upon the market by the Eugene Dietzgen Company of 119-121 West 23d. St., New York and 181 Monroe Street, Chicago, especially for architects and draughtsmen. I have been unable to buy it through the ordinary photographic dealers, especially those who handle the goods of the so-called photographic trust, and for this reason I give the address of the manufacturers. The medium thick paper costs, for a roll ten yards long and thirty inches wide, $1.80. Such a roll will make something over five hundred 4 x 5 prints, so that the item of cost is reduced to about one-third of a cent per print, which, considering the beauty of the result, should certainly make the paper available in any school and by every pupil.

The manipulation of the paper is as simple as is that of blue-print paper. After the exposure to the sunlight for about five minutes the paper is placed in a bath of running water for a few minutes until the image is sufficiently developed. It is then dipped for a moment in a solution of the fixing salt which the manufacturers send with the paper, and then washed again in the running water for about fifteen minutes. It is then dried between blotters and mounted like any photographic print. The

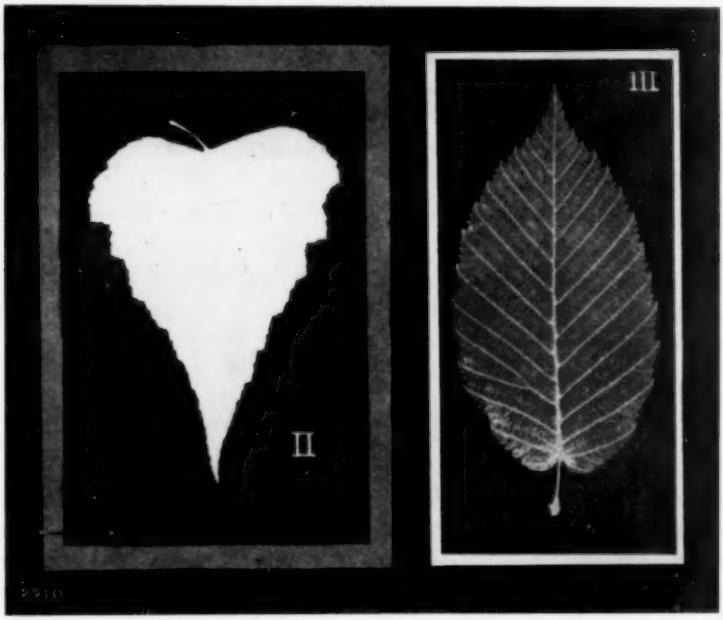
*My attention was first called to the possibilities of this paper for school use by Dr. H. H. Lamson of the New Hampshire State Normal School and Superintendent George H. Whitcher of Berlin, New Hampshire.

color of the print is a rich dark brown which well justifies the name of Van Dyke print. It is infinitely more beautiful for leaf prints and photographic prints generally than the blue-print paper which has heretofore been about the only paper available for nature prints for school purposes. This Van Dyke paper also has the great advantage that it can be cut up and handled in a moderately lighted room without impairing its printing value.

One who is supplied with an ordinary printing frame can make the leaf prints very easily by putting a plate of clear glass in the frame, laying a leaf upon the glass, the Van Dyke paper over it and the back over this. If the frame is now exposed to the direct sunshine for about five minutes the yellow part of the paper projecting beyond the leaf will gradually change to a beautiful tan color, which is an indication that the exposure is long enough and the paper may be taken out and developed as already described. For most schools, however, the ordinary printing frames are not available, but this lack is very easily supplied by home-made printing frames which will answer as well.

One of these home-made frames is illustrated in Plate I. It consists simply of two of the so-called photographic clips, which are a modified form of the ordinary spring clothes pin, and if the clips cannot be obtained the latter may be used instead;

then a thin board like the top of a cigar box and a piece of blotting paper cut the size of the board and a piece of clear glass about the size of the board. In most schools there will be no difficulty in each pupil providing himself with such a printing outfit, but if uniformity is desired the school as a whole may be supplied



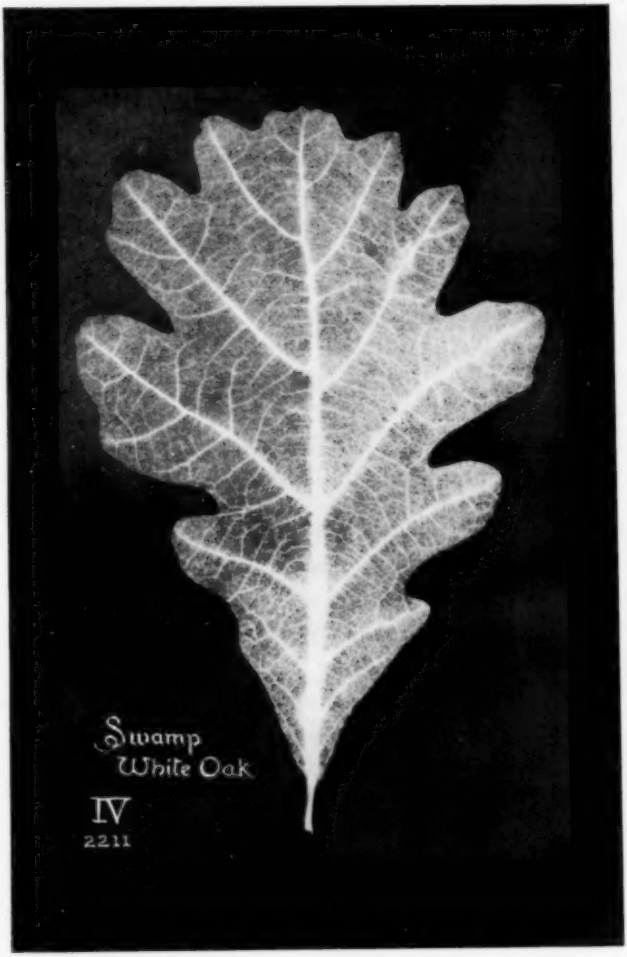
at a trifling cost. The tops or sides of cigar boxes serve admirably for the backs of the frames, and discarded 5 x 7 photographic negatives serve very well for the glass fronts. The gelatine film may easily be washed off of such plates by means of hot water.

In my experience so far I have found these solar prints of especial value in connection with the study of the leaves of

trees and shrubs, but they also may be used to great advantage in connection with the study of the wild flowers. For all these studies one may get two sorts of prints, namely, a silhouette print with the general outline and the details of the margin showing with great clearness, Figure II, or a venation print, Figure III, in which the margins and the veining of the leaves are both brought out. The outline print is obtained by short exposure and by thick, fresh leaves, the venation print by a longer exposure and by the use of thin leaves, especially those which have been carefully pressed and dried. In actual practice one will inevitably get all gradations between these two types of leaf prints. The outline prints are of especial value in the lower grades, as they serve to give to the child a better mental image of the leaf than it is likely he can get so readily in any other way. A school superintendent recently showed me some leaf cuttings by children in the first grade, some of which were done before they had made the prints and some after they had made them. It was interesting to see how great an improvement had taken place.

In the case of many of the trees that have comparatively slender twigs and small leaves, as, for example, the common European White Birch or our own Gray Birch, one can get very artistic impressions of a twig with several leaves attached; and one can also get interesting results by making direct prints from the long, catkin-like blossoms of many of the trees. In fact, the application of these leaf prints to school work is only limited by the ingenuity of teachers and pupils.

After the prints have been dried flat between layers of blotting paper they are, of course, to be properly trimmed and mounted. For the latter purpose mounting paper in various tones of brown is most desirable and serves to give a harmonious background to the print. The prints may be lettered in


Swamp
White Oak
IV
2211

white or light brown ink directly upon the photographic paper, Plate IV, or upon the mounting paper; or for the general purposes of nature booklets the mounted prints may be attached to one of the drawing sheets which are to be bound into the booklet and the name printed upon the page opposite the mount.

This Van Dyke paper may be colored with crayons or water color in a very satisfactory manner. This fact opens up a whole range of possibilities in the use of the paper for coloring all through the grades. The green of the summer foliage may be added to the leaf print and the pupil led to a new realization of the varying greens of different leaves, or the pupil may be permitted to try to interpret the glorious hues of the autumn leaves.

The paper which one should purchase for ordinary use is the medium thick Van Dyke paper, number 227. The manufacturers also offer a much thinner paper which is designed especially for use as negatives. By making a leaf print upon this thin paper and then utilizing it as a negative one may get a positive print in which the leaf will be dark and the background light instead of the reverse condition. This, of course, is a somewhat more complicated problem than the simple leaf print and for school work in general it does not seem to me so desirable as to have the pupil working with the actual leaf, nor has it given in my experience such good results.

The manufacturers also offer a sensitized cloth which is much more expensive than the paper but may occasionally be used to advantage for special purposes. The outline print of a gray birch leaf shown herewith is on this cloth, though for this purpose the cloth has no special advantage over paper.

Possibly it may seem to some reader that I am claiming too much for so simple a thing as a photographic paper newly applied to nature work in the schools. I have seen for so many

years so much nature work which, from the point of view of artistic beauty, was deplorable that I have become enthusiastic on this particular phase, in which utility and beauty are combined with simplicity, and I have been glad to comply with the editor's request when he saw the prints in my laboratory, to give to the readers of the School Arts Book some results of my experience.

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Lowell, Massachusetts

Who can look quietly at nothing, will never do anything worthy of imitation.

Lavatier.


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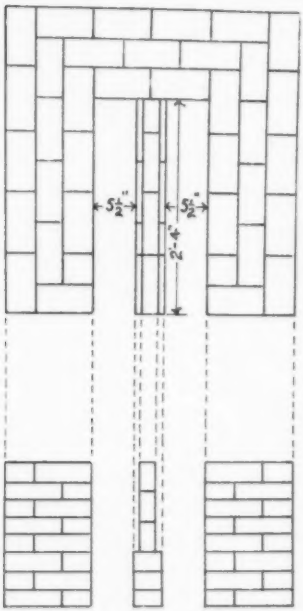
A POTTERY KILN.

THE kiln, for burning clay ware, is one piece of apparatus absolutely necessary; clay becomes pottery only when it has been burned. This burning works a magic change in the material, which then becomes more or less hard, non-plastic and fixed in shape: it is terra-cotta.

That the study of pottery and ceramic manufacture is not included in our manual training curricula is due largely to the fact that the kiln is a stumbling block; burning clay wares is a sealed book to most. Those few who do know—the skilled potters—will tell nothing and in addition hint at enormous difficulties, which the amateur could not hope to overcome. The facts are these: pottery making is a new line of work to teachers, and there is little information at hand for the novice, and none that conforms to school conditions; regular pottery kilns and appliances are too large and expensive for most schools and the pupils have no part in their management. The present discussion applies especially to the grades below high school; for older pupils the subject is much more varied. A school kiln should fulfill these requirements: (a) it should be so simple in construction that pupils of twelve years of age can build it; (b) it should be constructed of material that is easily obtained and hence such as can, if possible, be furnished by the children themselves; (c) it should cost not more than ten dollars.

The structure described below and shown in the illustrations is just such a one, but it must be borne in mind that with such a kiln one can not do everything; it is merely a simple, practical means of making real pottery, and with care and attention glazed ware can be produced. The essentials of kiln construction are (a) a fire box, (b) an oven, and (c) a chimney.

Figure IV shows in section, looking from the front, the characteristic feature of the kiln to be described. The fire passes up from the fire box through the oven floor between the



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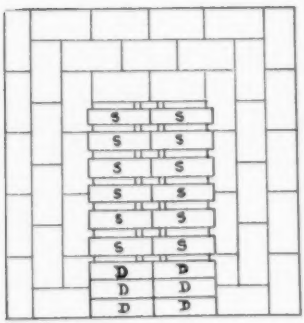

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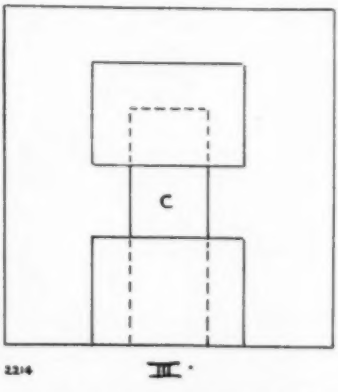
bricks (SS), which are spaced about 1 1-2 inches apart and out through the chimney at the top of the oven.

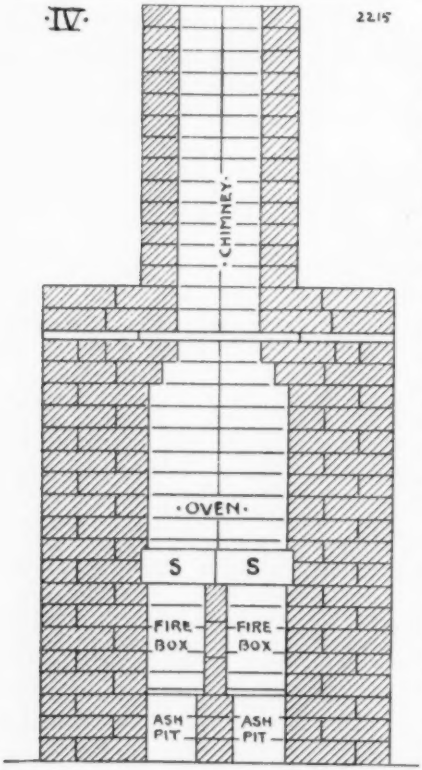
The construction of this kiln is begun by laying out a space for the foundation as in Figure I. This space should be on solid, dry ground; make an excavation a few inches below the surface and fill in with cinders, broken brick; select also such a place as will induce the water to run off during wet weather and not collect under the kiln. Figure I shows plan and front elevation (or view) of kiln foundation up to the oven floor (SS Figure IV). The walls are three courses of brick thick on each of the sides and back, the front being left open for fire mouths, etc. Half way between the two side walls is a thin central support, built up three courses in the usual way; then three courses of brick on edge. This leaves a narrow ledge upon which the grates of the fire boxes can rest; the other edge of each grate being built into the side wall. The size of the kiln is indicated in the illustration by the number of bricks shown around the top course, together with measurements given. It would be well occasionally to lay brick into the wall

endwise, to tie the courses together, thus making a stronger wall. For mortar use common clay from streams or excavations for buildings near the school, or the clay used in school classes; (the material can be purchased for one dollar per 100 pounds.) Mix the clay with water into mortar, about as it is ordinarily used; the addition of about 1-3 the quantity of common sand gives better working qualities and prevents too much shrinkage.



Spread a quantity of this mortar over the cinder foundation and lay the bricks in it. In laying up the walls and central support, make the joints between bricks as tight and thin as possible; use enough clay to make them solid, but tap the bricks into place so there will be no settling of the wall later.

Carry the walls and central support up to the point where the floor of the oven (SS) rests. This floor as previously stated is arranged of brick placed on edge about 1 1-2 inches apart from front to back of the kiln. These bricks rest on the side walls and on the central support (Figure II). This floor is subjected to the greatest heat and should be made of fire bricks if possible—at least, of hard red brick. Bricks DDD (Figure II) are not spaced, being at the front of the kiln, and serve as the sill of the oven door. This oven floor, resting on the side walls must be carefully built in when these are continued. Carry the side and back walls up nine courses more (Figure IV), one course straight as shown in Figure I, and the next with bricks across the wall alternately.

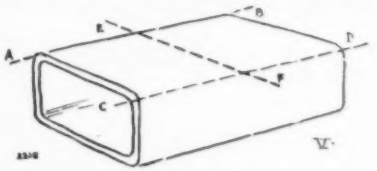


Lay the next two courses of bricks (on the sides only) in toward the center an inch and a half or so each round. The space between the walls at the top (Figure IV) should not be more than nine inches. This opening at the top must now be bridged across the front and back leaving an opening in the center just large enough for the chimney, between eight and nine inches square (c, Fig. III). This is accomplished with large pieces of terra cotta flue-lining, which can be purchased at almost any hardware store. It should be of a size 2 feet by 18 inches by 6 inches.

With a cold chisel and hammer carefully cut lines from end to end at AB and CD (Figure V) and finally the side will fall away; cut this in two at EF and use the two halves for closing in the top of the kiln. Put these in place with plenty of clay and finish out the rest of the course over the walls with other pieces of flue-lining to make them level. Build two more courses of brick all around, leaving the chimney opening 9 inches by 9 inches. From now on the chimney can be carried

straight up with a single course of bricks, though two would be more stable. The inside diameter of the chimney can be decreased gradually toward the top until it is not more than 7 inches by 7 inches—not less.

Another way that has been used, is to build the chimney about one foot high, letting one brick on each side project in about 2 inches; ordinary stove pipe fitted with a square end to rest on these projections inside the chimney, completes the structure and is much lighter than brick all the way up. The chimney should be at least 3 feet high above the top of the kiln. Such a kiln can be used without grates, but these help to produce a better and clearer fire. Obtain from some hardware store, old stove grates and either build them into the walls of the fire box and central support or project the three lower courses to form a support, both in the center and on the sides. The front end of the oven is, of course, left open. Clay ware is placed in the oven, filling the space fairly full to the top and as evenly distributed as possible; then the front opening is bricked up with bricks laid in endwise without any mortar; the joints are then filled with wet sand rubbed into them.



The kiln is fired with wood, beginning with a very gentle fire lasting an hour or two. This is imperative, as the flame comes in contact with raw clay which, unless heated very gradually, cracks and flies apart. After thorough warming, increase the heat more rapidly to gain the full use of the fire. After the firing is well under way—after three hours perhaps, or later—the doors of the fire boxes should be closed with pieces of sheet iron, or bricks piled up in front; allowing air to enter only below the grates. These temporary doors are removed only to add fuel.

Just the right draught is a matter of experiment. Such a kiln as the above, built by a fourth grade in Montclair, was fired successfully a number of times in from seven to nine hours, depending upon weather, fuel and attention. One firing, engineered entirely by the boys, took the full time as they did not know how to obtain the best results with a given draft and fuel (wood). Soft coal, if obtainable, works admirably as fuel.

CHESHIRE LOWTON BOONE
Montclair, New Jersey

An aim in life is the only
fortune worth the finding.

Stevenson.

STENCILLED MATS.

TEACHERS looking for ways of applying design in schools in such easy and simple fashion that it may be carried out by children, may be interested to know of the attractive floor mats that can be made by stencilling on grass-matting.

This matting comes in several colors. We have found the green most satisfactory, though other colors are fairly good. The matting is that formed of round-twisted grass held together by cords which run through lengthwise as warp. Before beginning to stencil it, the desired length having been cut off, the ends should be ravelled far enough to make a fringe and further ravelling then prevented by tying firmly together these cords, which lie in pairs.

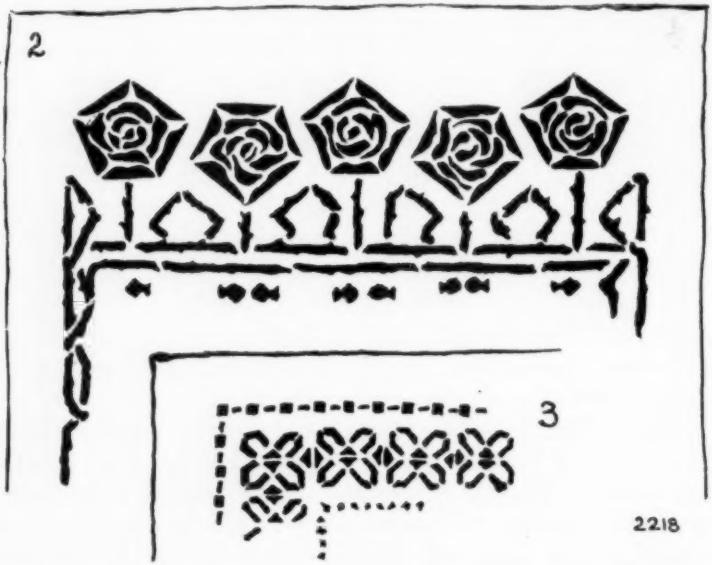
The simplest straight-lined patterns are the easiest, and are the most suitable, such as children can design for themselves, Figures 2 and 3.

The pattern is drawn upon heavy manilla paper which is afterwards oiled to make cutting easier. The pattern, arranged for a stencil is then cut out with a sharply pointed knife in the usual way. The paper is fastened over a piece of glass to ensure clearness of line and care should be taken to cut sharply into the angles. There is great temptation to pull out pieces imperfectly cut that stick slightly. After cutting, a coat of schellac is applied on both sides of the stencil and allowed to dry thoroughly.

Tacking the stencil securely to the matting the design is painted on with oil color diluted with turpentine or naptha. It should be thin enough to go "into the cracks" and must be scrubbed in with a coarse bristle brush. If too thin the paint will not show sufficiently, and if too thick it will look "painty."

One may have to experiment a little for the right consistency, but one advantage of this work for school children is that it is not easily spoiled and allows opportunity for experiment.

The mat here pictured (See the initial) was made by a boy of twelve, the design and work entirely his own. It is in black



on a green matting. Another of a somewhat different tone was stencilled in green and black.

The same idea can be carried out upon plain carpet, or what is known as carpet-filler. For one of these a Celtic interlaced pattern proved suitable. The second cut shows a mat of this order.

MIRA BURR EDSON
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ANNOTATED OUTLINES

JUNE

DECORATIVE DESIGN

TEACHERS are coming to believe that the last month of the school year should be devoted to the production (so far as drawing is concerned) of some one fine thing which shall furnish an opportunity for the embodiment of all the pupil has learned during the year, for the display of all the skill he has acquired. A decorative design seems to furnish such an opportunity, for a good decorative design correlates both mechanical and freehand drawing, nature study and decorative treatment, delineation of form and harmonizing of color, and all for a definite purpose. Moreover that field is so large that it offers a sufficient variety of problems to suit all grades of attainment.

PRIMARY

FIRST YEAR. Make a pretty surface pattern for a doll's dress or an apron, or a cover for school papers.

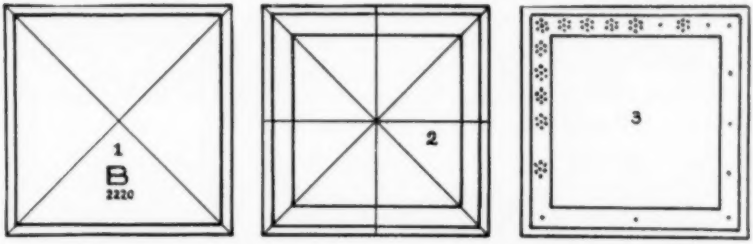
Of course the aim here is to teach the regular repetition of spots over a surface to form a design or pattern. Sheets of dotted paper such as that used in Kindergartens is best for beginners, but sheets may be easily prepared by the children themselves by pricking from a stencil* made by the teacher or by older pupils. These dots themselves form a surface pattern, but the pattern would be prettier if a flower form were repeated in it. Show how a dandelion may be drawn side view by five strokes of a yellow crayon and one stroke of a green crayon (See Figure A) Show how the other spring flowers may be drawn as simply. Discuss the different patterns which may be made: a flower on every dot; on every second dot; in rows up and down; in rows across; in rows obliquely. Have each pupil make one or two surface patterns using colored pencils and the dotted papers. The illustration, A, is from a Kindergarten, Lowell Normal Practice School, Massachusetts. A pretty cover for

*A stencil may be made as follows: Upon the edges of a sheet of cardboard 6 x 9, place points ½ inch apart. Rule light parallel lines connecting opposite points thus dividing the surface into squares. With a hat pin make a hole at each intersection of lines. This stencil placed over several sheets of paper 6 x 9, will guide the pupil in pricking with a pin similar holes upon the sheets beneath.

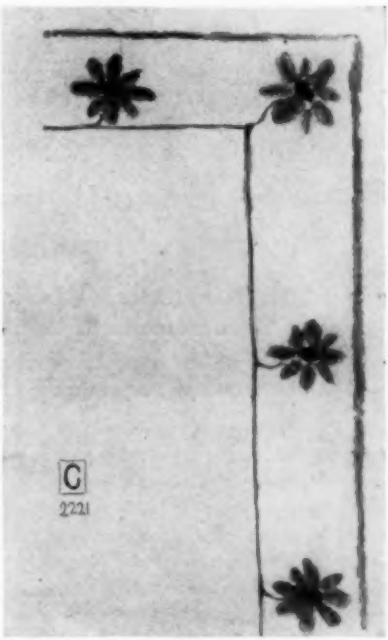
school papers may be made by folding a sheet of stout paper of the proper size, placing title, name, etc., on the outside front cover, and the surface pattern all over the inside of the covers, thus making a decoration corresponding to the "end papers" of fine books. Any appropriate "application" within the pupil's world is in order.

SECOND YEAR. Make a pretty border for a handkerchief or paper napkin, or for a cover for school papers.

The aim is to teach the thoughtful spacing of units to form a border. The exercise may be given first on a sheet of the ordinary drawing paper, with colored crayons. Afterwards it may be applied to the making of real paper napkins, and to the folio cover for papers. The handkerchief and napkin may be laid out as follows: Given the square of paper, rule its diagonals. A quarter of an inch, or a half-inch in from the corners place points. Connect these, by ruled lines, to form a square, B1. Place points for a second square inside the first, allowing for a pleasing width of border, (2.) Rule this square,



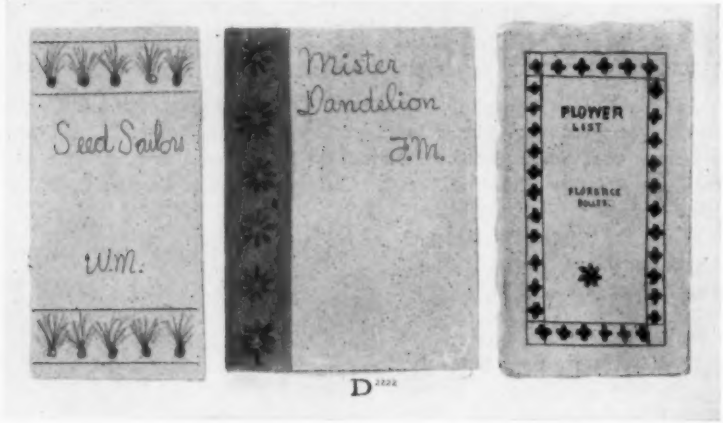
and, lightly, the diameters to help in locating the units of the border. Having decided upon the flower to be repeated, in color, locate the points, (3), and repeat the flowers until the border is complete. On tissue paper, water color is more easily managed than colored pencil. The handkerchief border, C, is by a second grade child, Springfield, Mass. If the border is used upon a cover for school papers it should be applied as shown at D.



THIRD YEAR. Make a pretty pattern for a doll's table cover or a doily, or for a cover for school papers.

The real topic is repetition or alternation around a center. Talk with the children about mats to place under hot dishes, or under vases or finger-bowls. Have one or two examples, if possible. Draw several designs for such mats on the board, the central space without ornament, the units arranged radially. Let the children trace around something to get the large circles, and around a cent or something else of the right size to make the smaller circle. Use the flowers already drawn, as units of design. The doilies shown at E, were made

of paper, painted with water color. The fringe of the central one was cut upon a separate circle and the fringe-circle and the painted circle were then pasted together. On the cover for school papers the ornament may be drawn as a rosette in the space below the title. If possible let the paper be a tint of the principal color used in the decoration.

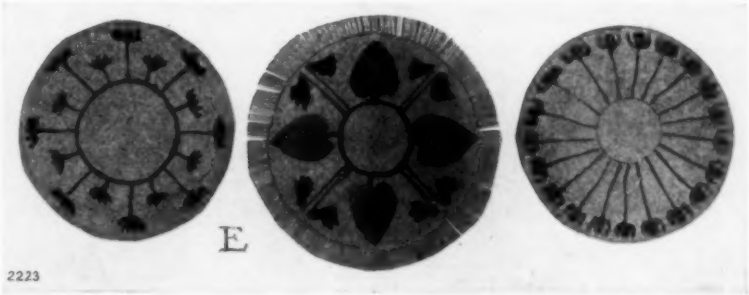


INTERMEDIATE

FOURTH YEAR. Make a design for a border, stripe, or band, based upon the regular division of a surface; the coloring to be in two tones of one color or in two analogous hues.

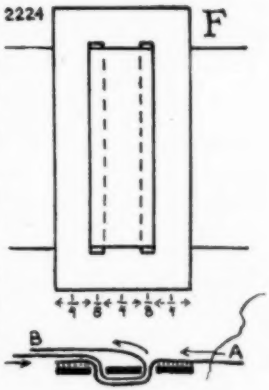
Review the work outlined for this grade in the March Book, p. 498, for suggestions as to the form, and that in the April Book for hints on color. The simplest method is to take a sheet of colored paper, rule lightly upon it the quarter inch net, and paint in the design with a shade of the same color as the ground, or of a color analogous to it. The design when completed may be cut from the sheet and mounted on a sheet of manila, or upon white. Some of the more advanced pupils may like to make a dummy belt of tough wrapping paper, and apply the design to it. A buckle may be made of cardboard

as shown at F.* Make the width of the belt a certain number of quarter inches; rule lines to divide the entire surface into quarter inch squares; fill in the squares along the edges of the belt to form solid marginal lines to bind



the whole design together and add apparent strength to the belt; then fill in the rest of the design.

A real belt of plain leather or other material may be decorated by the use of colored inks. The illustrations, G, are designs for borders and stripes to be woven, by third and fourth grade children, Wellesley, Mass. H is a completed paper belt.

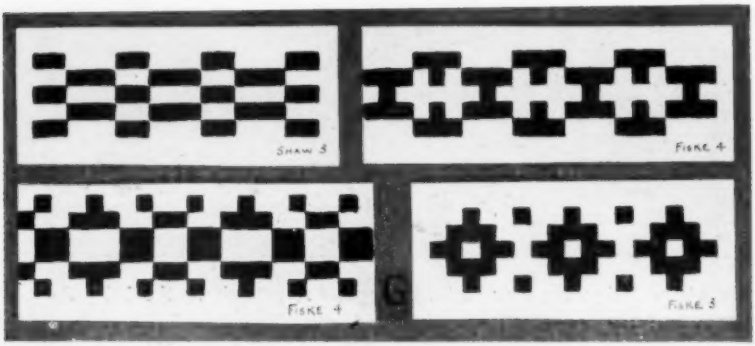


FIFTH YEAR. Make a design for a rosette, or a pattern composed of rosettes; the coloring to be in tones from complementary colors.

Review the work outlined for this grade in the March Book, p. 499, for suggestions as to form, and that in the April number for suggestions as to both form and color. The simplest method is to make a rosette in paper, of as beautiful a form as possible, and then trace it to make a center, I; a border, J; or a surface pattern, K. In coloring use two complementary

*Make the buckle to fit the belt. Cut out the slits with a sharp pointed knife. To attach the belt, pass one end into the buckle as shown at A, and glue it to the back of the buckle as indicated by the dots. The other end B, will then tuck in beneath the central piece, and fold back upon itself. This fastening is secure enough for a paper belt.

tones as near neutral as possible—as near as they can be and still be easily recognizable as colors. The illustration I is a penwiper made by Eva General, 10 years old, Lowell Training School, Lowell, Mass. The border is by Kitty Kenefick, Wade School, Newton, Mass.; the surface pattern is by Kathryn Tewksbury, Hyde School, Newton, Mass.



SIXTH YEAR. Make a design for a surface pattern, or a border, or center, composed of bilateral units; the coloring to be in tones of one color keyed to the scale of values.

Review the work outlined for this grade in the March Book, p, 500, and also in the April Book. There are three good ways of working out the design. (1) Draw carefully in solid black, a symmetrical unit, such as that made last month, and trace it again and again to produce the design. (2) Cut the bilateral unit on the end of a block of wood and stamp the design. (3) Reduce the bilateral unit to a form which may be built by using two or three very simple stamps in combination. Illustrations L and M show patterns made with stamps. Those on plates L are made with the "violet leaf," a dot and a line. The upper one on plate M, was made from three stamps a "dandelion," a semi-circle and a line. That at the left, below, was made from a "lilac" and a dotted line. The one at the right from a "J", an "I" and a "period."

Plate N, is an application of this sort of pattern to a magazine cover. The original came from the school of Miss Marie I. DeGraff, Anoka, Minn. It is a sensible piece of work, and the children took great delight in making the covers to fit certain magazines. Whatever the method used, the color

scheme should show related values of color,—that is, tones corresponding in value to tones of the neutral scale. For example, if the paper used is of the value of "Light" the pattern may be stamped in "Middle" value, or if more contrast is desired, in "Dark." The effect produced by short steps—tones a single interval apart—is pleasing if just right. The children will find it easier to produce a passable result by taking tones at least two intervals apart. If colored paper is not at hand, color a sheet of manila paper to the desired tone, and let it dry. Use this sheet as colored paper.

GRAMMAR

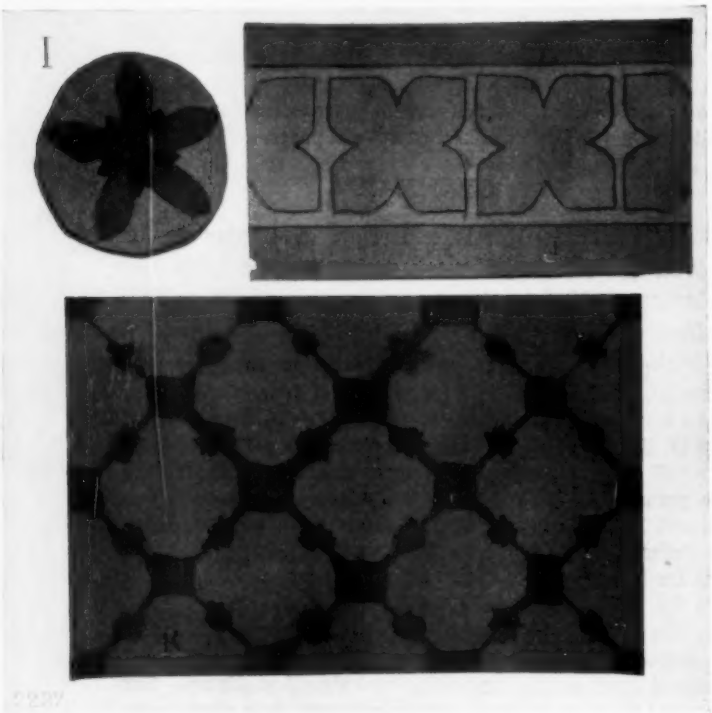
SEVENTH YEAR. Design a border to be woven in colors or worked in cross-stitch; the coloring to be in tones balanced over a middle value.

If possible, plan to work the design in appropriate material. Illustration O, is from an original design for a border to be woven into a child's carriage robe, by Walter A. Shaw, age 12, Holyoke, Mass. The colors were Y-O scale, dulled to one-half normal intensity; the tones selected being HL for the ground, and LD for the darkest accents; the other two LL and HD. The illustration, P, is from an original design by Bernard Kane, 11 years old, Lowell Training School. It was for bands in cross-stitch for a shirt waist. The motive was the Japanese quince.*

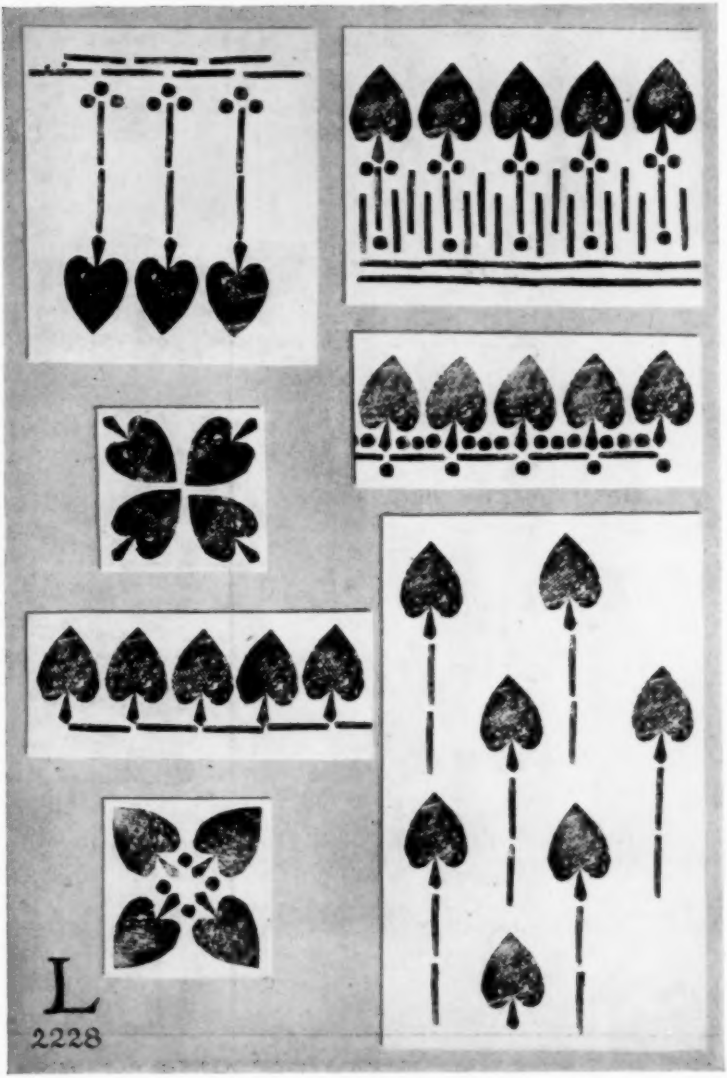
The illustration Q, is from an original design for a collar in cross-stitch by Clara Glover, Duxbury, Mass. It was designed from a tulip and to be used the other side up. But it makes a better pattern as placed, and suggests a plant growing from its pot. The coloring was complementary tones of red and green, equi-distant from middle value; red HD, and green LL. Let each pupil utilize the material collected last month, so far as possible, and strive to produce a simple rhythmic pattern, beautiful in its well ordered coloring.

*The unit is a little unbalanced. It would have made more pleasing designs if slightly modified as suggested in pencil.

EIGHTH YEAR. Design a surface or a center to be painted, printed, engraved or embossed; the coloring to be in a balanced group of three tones or more.



Select some subject of interest, and that can be worked out in the actual material, if possible, and make it the basis of all the work for the month. Plate R shows rhythmic units derived from plant forms, as recommended in the Outline last month. The upper one is by Olive Cox, and the lower by Carrye Hoffman, both of the Webster School, Everett, Mass. These drawings took prizes in a contest last year. Plate S shows a surface pattern for figured burlap for a screen, made by using rhythmic units derived from nature. The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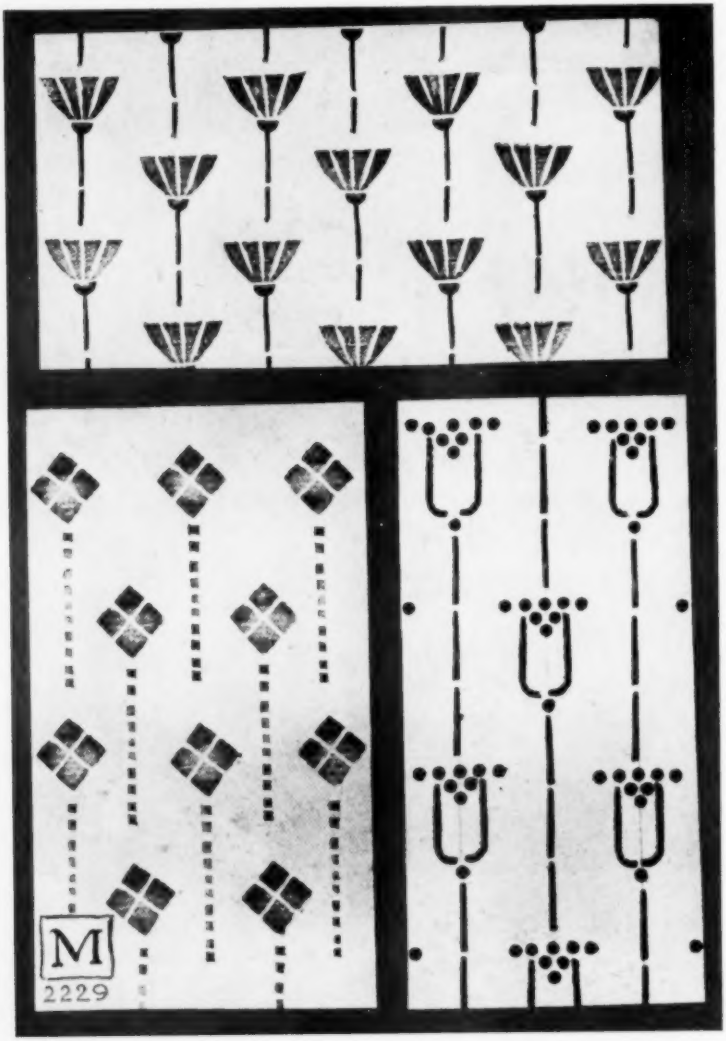
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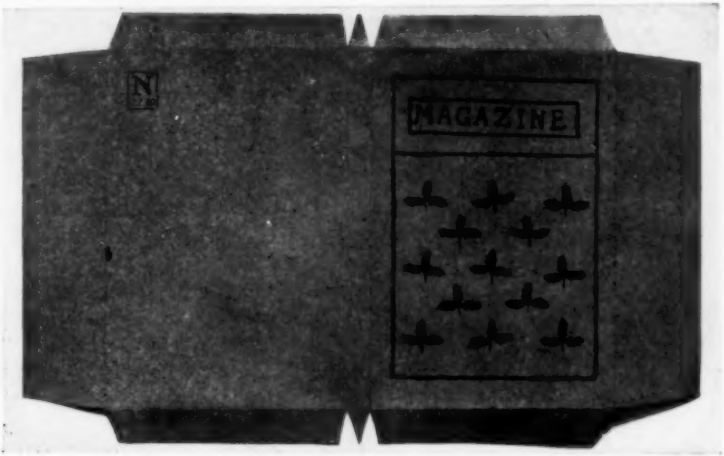
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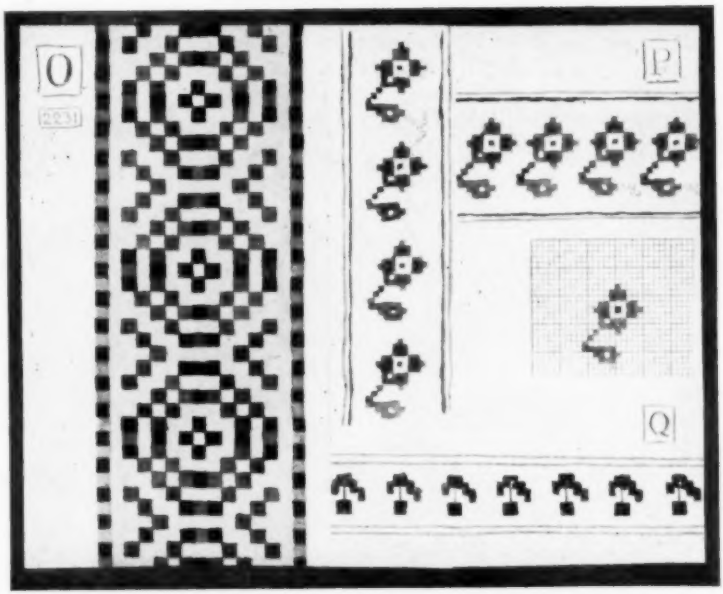
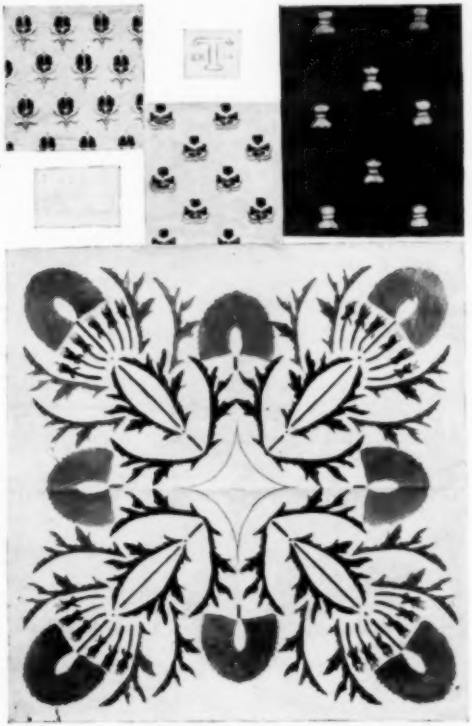
MAGAZINE


O
P
Q

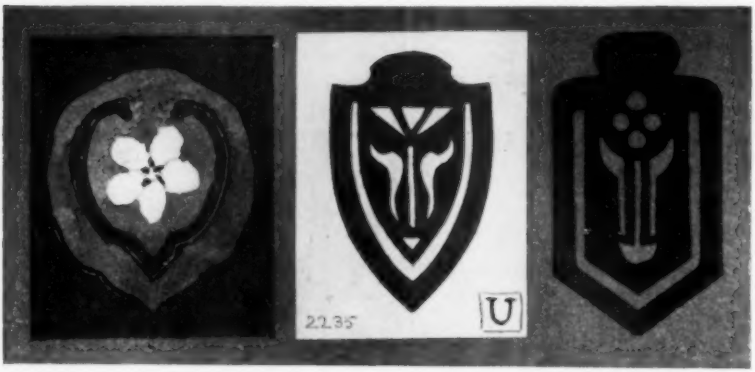
original came from Concord, N. H. and was in three tones of blue, one quarter intensity, ground HL, large unit LL, small unit HD. Plate T contains first two designs to be stamped or painted on scrim for window curtains, by a grammar pupil in Fall River, Mass. The design at the right is by Fred St. Peter, an eighth grade boy, Winchendon, Massachusetts. The original was in three analagous hues of green: ground, M green half intensity; darks, D yellow-green, full intensity; lights, a thin wash of chinese white over the ground color, giving in effect a L blue-green, quarter intensity. The large design below is for a sofa pillow, in yellow, yellow-orange, and yellow of normal value and intensity, on white, by Charles Adams, grade eight, Duxbury, Massachusetts. It received a fourth prize in a contest last year.

Designs of similar character are demanded by the outlines this year. Let each pupil select his own subject for design, review the April and May work, and then make his design, utilizing the material already collected during the spring time.

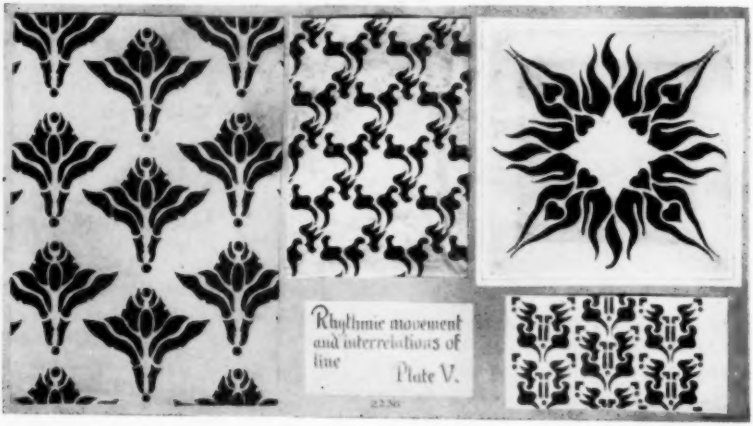
NINTH YEAR. Design a pattern to be applied by means of a stencil, or to be pierced, or inlaid; the coloring to be according to taste and the requirements of the material.

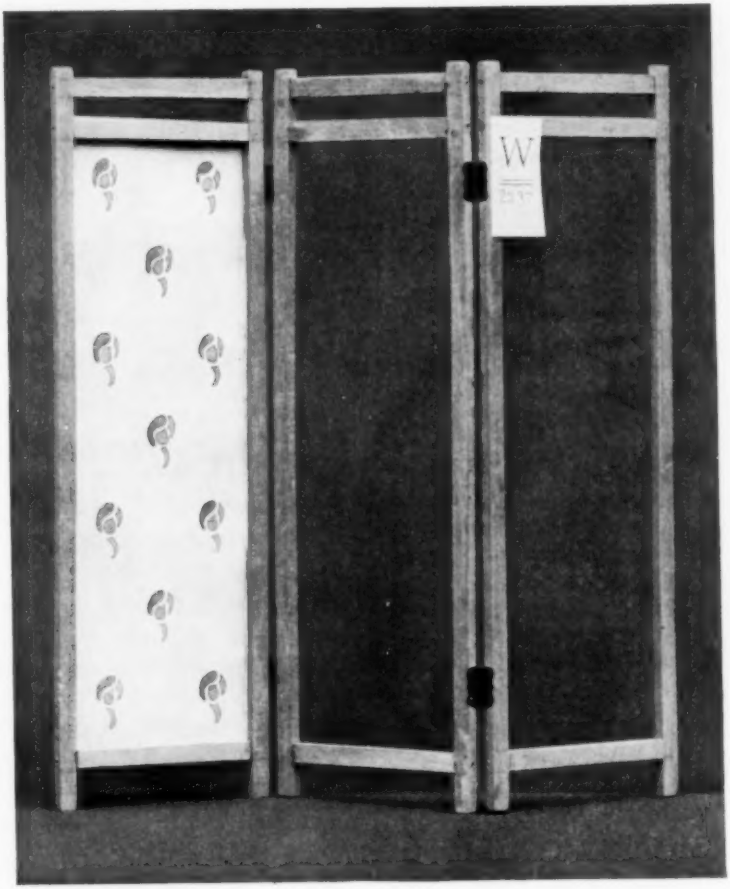


The stencil may be cut with a sharp pointed knife; the piercing may be done in wood by means of a bracket saw; the inlaying may be done in wood by means of the ordinary wood carving tools and a sharp knife. Of course many problems in piercing and inlaying may be worked out in paper, if the right tools are not at hand for working other material; and such problems as the book marks, U, would better be in stout paper. The first of these is by



Otto Schur, 13 years old, Webster, Mass. It received a fourth prize in a contest last year. (The others are anonymous.) The first stencil pattern, V, is by May L. Ryan, Concord, N. H. The others are by a student under private instruction. Plate W shows the folding screen made by Howell Hallett, 13 years old, Grade VIII, Highland School, Reading, Mass., who received the first prize in the December contest, 1904. It is given here not, primarily as a piece of construction, but as showing the application of a pattern by means of a stencil.





In designing for patterns to be applied by a stencil, to be pierced, to be inlaid in wood or enamel, the same thought must be kept constantly in mind, namely, that the elements of the design must be separated by portions of the background,—the background (which may indeed become the design itself!) must be continuous throughout the design, flowing, as it were, around and between all the elements of the pattern.

Let each pupil select his own subject for design, review the work of the two months previous, and then work out the design as well as possible.

"Not failure but low aim is crime."

OUTLINES FOR RURAL SCHOOLS

By WALTER SARGENT
State Supervisor of Drawing for Massachusetts

JUNE.

NATURE DRAWING.

Primary Division.

A. Flowers and leaves.

June brings the flowers and leaves to their full vigor. Everywhere are good specimens. Those named in this outline are not chosen because they are the best but simply for the sake of presenting something definite The fact is, that usually the best flowers to draw are those the children like best and choose to bring to school. Many a drawing lesson has been more successful because the teacher substituted at the last moment a bunch of flowers brought by some child and which awakened the enthusiasm of the school, in place of specimens she herself had collected and prepared according to the Supervisor's outline. A Supervisor generally welcomes such a substitution.

The little children gain much by working in different mediums. After the May drawings of growing seeds, made with lead and colored pencils, it is an excellent change to draw larger specimens with some broader medium, as for example, colored blackboard crayon.

Jonquils, tulips, dandelions, buttercups and daisies are plants of sufficient size and character to be easily drawn with chalk.

1. Have each child arrange his flower or plant, for example, a dandelion, on a sheet of paper where he thinks it looks best. At the right of this, place the sheet on which he is to draw. On the desk should be chalk of the necessary colors — yellow, green, and perhaps red for the pink that sometimes appears at the lower part of the plant. Have each pupil place his fingers where he thinks the drawing of the plant ought to come on the blank paper. This helps to decide the size and placing of the drawing.

The order of steps in drawing is not of great importance with little children. Some teachers obtain excellent results by following the order of growth, i.e.—1, root; 2, stem; 3, flowers and leaves. Others prefer to follow the order of interest and begin with what appeals to the children most, which is usually the flower and its color. In this case the order may be: 1, flower; 2, its stem; 3. leaves and root. A little experimenting will show each teacher in which way her children work best. Collect and draw other Spring flowers. Mount and keep on exhibition the best drawings. If possible show at least one from every child.

B. General use of drawing.

Have children make sketches of the out-of-door occupations they see people engaged in, during June, and of their own work and play. Such sketches are valuable in connection with language work.

Grammar Division.

The leaves are now in full maturity. Have the pupils make sketches of leaves to complete the series of drawings made from the twigs and opening buds suggested in the outline for April. For example, if the specimens selected were oak, maple and beech, have children make sketches of the leaves of each as follows:

1. To show how the leaves grow. Study an oak twig with three or four or at most six or seven leaves. With brush and ink make two or three sketches showing how the leaves are poised upon the stems and how they hold themselves to the light. In these sketches careful detail should not be attempted. The purpose is to represent the way oak leaves grow and later compare these with the maple and beech. Let each child select and mount his best sketch.

2. Make sketches with brush and ink or with pencil showing the appearance of oak leaves in different positions. Draw them in face view, showing the full shape: in side view, showing the appearance as one looks across them; then at various angles. In each case it will be found helpful to draw, first, the stem and midrib, and indicate also the position of the most prominent veins in the framework.

3. With a well sharpened pencil make careful sketches of details of an oak leaf: for example, the joining of the stem to the twig and to the leaf, the

branching of the veins, the exact curve of one or two lobes. Make also a drawing of a small leaf showing all these details of form and structure as accurately as possible. Show the children accurate botanical drawings so they may see what care is used to have scientific drawings tell the truth about details.

As a result of these three steps, the children will have drawings of oak leaves that will awaken their observation of different qualities. 1. The beauty, vitality and individuality of the general growth. 2. The appearance in various positions. 3. The fineness of details of form and structure.

Follow a similar series of steps with the maple and beech, or with whatever specimens may have been selected in place of these.

Interest the children early in the month in the beginning of some plan to beautify the school grounds. Morning glory and nasturtium seeds planted now will bloom in time to furnish color during September, and to provide bouquets for the school and specimens for drawing. The blossoms of a pansy bed last till long after the frost comes. In most country school yards there is a place where golden rod, barberry bushes or other native shrubbery will grow and add beauty to the place.

HELPFUL REFERENCE MATERIAL

FOR JUNE WORK

Abstract Spot in Design and Abstract rendering of nature. See the Principles of Design, Batchelder.

Coloring. The Prang Text-Books, Section "Design." Chart by Dr. Haney; Wadsworth Howland & Co. Color, Milton Bradley.

Conventionalization, according to Tool, Material and Method of reproduction. See Ornament and its Application, Lewis F. Day.

Cross-stitch Design. Articles by Mrs. I. H. Ferry, Book, Dec. 1903, and by Miss Mary Berry, June 1904.

Decorative Design Principles and History, by H. E. Everett, in University Lessons on the Fine Arts, Vol. 11. International Art Association, Chicago.

Design in School work. Preserving School Work. Frederick Whitney, Book, May 1904. Beautiful School Work by Henry T. Bailey, Council Year-Book, 1905.

Design with natural units. Applied Design IV., Dr. Haney, Manual Training Magazine, Jan. 1906, Prang Text-Books, Section Design.

Illustrations of Decorative Design. School Arts Book, May and June 1904 and 1905.

Principles of Design illustrated. Two plates by Fred H. Daniels, Normal Instructor, April 1906.

Rhythm by means of the abstract spot. Annette J. Warner, School Arts Book, April 1902.

A COURSE IN ÆSTHETIC CULTURE.

(Second part.)

GRADE VII.

Topic: School Room Decoration.

Teacher's text book: "School Sanitation and Decoration," Burrage and Bailey, D. C. Heath & Co., Publishers.

Method of Work: In this grade the teacher and pupils should collect pictures of school houses, of school rooms and catalogues of school furniture, samples of "finish" woods, of wall tints, of plain wall papers, pictures of plaster casts suitable for the school room, (Witter Co., New York, Charlestown Plastic Co.), the Perry catalogue of pictures and as many other reproductions of pictures suitable for the school room as possible. Catalogues of vase forms may be obtained from the Prang Co., New York, the Milton Bradley Co., Boston, and from the School Model and Supply Co., Zanesville, Ohio.

The subject matter should be presented to the class in the form of a teaching exercise and every topic applied to the pupil's own school room. Every possible effort should be put forth to improve this same room, cleanliness and order in all things being the first requisite, with all stale school work and disreputable looking books out of sight. School work should be shown but in attractive portfolios or bindings (see Applied Arts Book, May, 1904), and suitably mounted if displayed on the walls. Some pleasing shelf or table may be set aside as a "Shrine of Beauty" and a school committee, changing every week, appointed to keep it in order and supplied with beautiful objects from their own homes. Just here the danger lies: False standards of beauty often lead a pupil to bring something which is gaudy and not beautiful. Great tact is needed by the teachers in dealing with this problem, for we do not wish the pupils to be hurt by criticism and yet we wish to lead him to choose the really beautiful.

At the end of the course, a paper should be written by every member of the class on:

School Decoration.

1. What makes a satisfactory school room?
2. What good points has our own school room?
3. What could be changed for the better and how?
4. What beautiful objects would you like to have in this room and where would you place them?
5. What makes a page of writing or printing attractive? What pleasing book covers have you seen lately? Have you seen any which you did not like, and why?

Lessons:

1. The school house site with play ground. Discuss the same in our own town. Chap. I. Send for Youth's Companion leaflets.

2. Collect pictures of school house exteriors and discuss with cost of building. Construction and requirements in building, Chap. II. New school buildings in our town. Old buildings.

3. Ventilating, heating and lighting, Chap. III. Discuss the same applied to pupil's own home.

4. Sanitation, Chap. IV. Discuss same applied to pupil's own school building, Chapters IX, X, and XI.

5. School Furniture, Chap. 5. Collect catalogues and discuss all kinds, each pupil having his own catalogue, if possible. Collect pictures of school room interiors.

6. Chap. VI. Collect examples of "finish."

7. Chap. VI. Walls and ceiling (See "How to Enjoy Pictures," grade VI, page 255). Collect examples of wall paints and plain papers.

8. Make sample sheets showing good combinations of color in "finish" and walls.

9. Make tone diagram, page 89, lead pencil.

10. Make color diagram, using same tones.

11. Repeat or complete.

12. Window shades, page 91. Make a sample sheet showing color of walls, "finish" and shades.

13. Furnishing, page 92. Make bulletin board.

14. Make sheet of mounted pictures of furniture, suitable for school room. Pictures taken from catalogues.

15. School room interiors, discuss collected pictures. Page 94.

16. Collect pictures and pictures of objects suitable for school room decoration. Discuss. Page 98.

17. Continue.

18. Framing, page 104. "How to Enjoy Pictures," pages 257–258.

19. Hanging, page 107. "How to Enjoy Pictures," page 258. Harper's Bazaar, Jan., 1905.

20. Casts. Page 108.

21. Other beautiful objects, 114–117.

22. Vases for flowers. Page 118 Applied Arts Book, Oct., 1902. Drawing lesson on this subject suggested.

23. Suggestions for improving an old school house. Chap. VIII. Youth's Companion leaflets.

24. Mount on one sheet, reproductions of pictures and other decorative objects suitable for one school room.

25. Beauty in school work. Chap. XII.

26, 27, 28. Models of arrangement. Write papers like each model. Bind in attractive booklet with simple cover. See Applied Arts Book, Feb. 1902.

29, 30. Discuss arrangement of school text books, printed pages, title pages and covers. "Greek division" a foundation for criticism. Collect examples of excellent covers. Discuss.

GRADE VIII.

Topic: Home Decoration.

Teacher's text books: "Principles of Home Decoration," Wheeler, Doubleday, Page & Co., and "Successful Houses," Coleman, Hebert S. Stone & Co.

Method of work: The subject matter should be presented to the class by the teacher and every possible problem worked out with dealer's samples, either in a real miniature house, or by mounting on a sheet of paper, samples of materials, suitable in finishing and furnishing the room under consideration. Especial emphasis is to be laid on color combinations. It will be necessary for each pupil to be supplied with a large envelope for keeping in order his many books and samples. Collect samples of wall paper ("sample books" may be obtained at almost any paper store), wall paint and floor paint (at the hardware stores or at any of the paint stores in Boston, Wadsworth, Howland & Company suggested). Samples of drapery and furniture covering will be comparatively easy to get, while samples of carpets are more difficult. However, these last may be obtained from the hassock makers (Bartlet, Blackstone St., for example) and for a trifling sum from the junk dealers of which there are a great many on Atlantic Ave. (among them Casey, 69 Atlantic Ave.) In this connection the oriental rug books, with colored plates, in the public library will be found very helpful, ("Oriental Rugs" and "Rugs"). Obtain catalogues of furniture and lamps, The Cobb-Eastman Co., 111-117 Washington St. have some excellent booklets, and "The Grand Rapids Furniture Record," Grand Rapids, Mich., publishes pictures of all the best and latest furniture.

Encourage the pupils to visit the Craigie House in Cambridge and the "Summer Cottage" in Jordan's store. Obtain permission to visit attractive houses in the vicinity of the school and arouse the ambition of the class to improve their own homes. The following experiment has been successfully tried: A teacher collected pictures of girl's rooms and displayed them in the

school room. The pupils discussed them freely and a prize was offered to the girl who should most successfully improve her own room.

Reference material: "The Ladies' Home Journal," Back Yards, Feb. 1904, Outbuildings, May 1904, Girl's Rooms, Feb. 1903.

Helpful magazines: "The House Beautiful," "The House and Garden." "Harper's Bazaar" has many helpful suggestions as has also "The Art Amateur" and the "Art Interchange."

At the end of the course, the pupils should write a paper, showing the power to apply what they have learned to some definite room.

Apportionment of lessons:

1. Character in Houses. P. Chap. II. Builders' Houses. P., III.

2. Select and mount samples of wall paper suitable for small rooms, for large rooms and also for rooms too low posted. P., pp. 25-30.

3. Select samples of wall paper suitable for very high posted room. Mount and write description of their use. P., pp. 27, 28, 29.

4. Kitchens. P., VI.

5. Work sample sheets.

6–7. Color with reference to Light. P., VII.

8. The Hall. S. H., I. Visit Craigie House.

9. Make sample sheet.

10. The Drawing-room. S. H., II.

11–12. Make several sample sheets. Visit cottage in Jordan's department store.

13–14. The Dining Room. S. H., III.

15–16. The Library. S. H., IV.

17–18. The Den. S. H., V.

19–20. Bed Rooms. S. H., VI. P., V.

21–22. Walls and Ceilings. S. H., VII. P., VIII. and X.

23–24. Floors. S. H., VIII. P., VIII and XI.

35. Windows and Doors. S. H., IX.

26. Portiers. S. H., X. P., XII.

27–28–29. Furniture. P., XIII. Discuss good and poor designs in catalogues. Make sample sheets of pictures of furniture suitable for different rooms. Each sheet to contain only such pieces as would be harmonious if placed in the same room.

30. Artificial Lighting. S. H., XIII. Discuss good and poor designs for lamps in catalogues.

31. Small ornaments. S. H., XII.

32–33. Walls and Hedges. S. H., XIV. Back Yards and Out Buildings. "Ladies' Home Journal," February, March and May, 1905. See also "Beautifying the Home Grounds," page 24, fig. 8. U. S. Department of Agriculture, Washington, D. C., and the Youth's Companion leaflets on the same subject.

It may be well to take lessons 32 and 33 early in the spring and offer prizes for improved yards. The town will gladly furnish seeds to any who wish to try such an experiment. Cuttings from decorative shrubs may be obtained through the "Village Improvement Society."

GRADE IX.

Topic: Civic Aesthetics.

Teacher's text book: "The Improvement of Towns and Cities," Charles Mulford Robinson, F. P. Putnam's Sons.

Method of work.: Interesting and important subject matter is to be presented to the class by the teacher from a brief topical analysis on the blackboard. The teacher is then to question the class, after which each pupil is to write a short paper, using the blackboard analysis for a guide. After each lesson, one of the best papers is to be copied for a class book. This book is to have attractive covers and in it will be mounted all the illustrative material, in the way of photographs and other pictures, which the pupils collect.

At the end of the course, a composition is to be written by each member of the class. If a prize is offered by some town official or other interested person, all concerned will be more enthusiastic in the work. The inducement may be nothing more than a promise to print the best composition in the local paper, the idea being to give it dignity which shall lift it above the drudgery of the usual school composition.

The following suggestions for such a paper are adapted from some questions given by the Twentieth Century Club of Boston.

A MORE BEAUTIFUL TOWN.

1. What things are most necessary to make a beautiful town (or city) life? Mention those which our own town possesses and those which it lacks.

2. Name the most beautiful street in our town. What makes it beautiful? Name the ugliest street in town. What makes it ugly?

3. Is there any objectionable advertising displayed? Why objectionable? Is there any pleasing advertising in our town? What suggestions would you make for the placing of signs and posters?

4. Name some of the most beautiful objects in our town. Name some of the most ugly objects.

5. What improvements are about to be made? What opportunities have we for making our town more beautiful in the future?

Apportionment of lessons from "The Improvement of Towns and Cities" by Charles Mulford Robinson.

a. Foundations of Civic Beauty. Chap. I, two lessons. Chap. II, two lessons. Chap. III, two lessons.

b. Beauty in the Street. Chap. IV, one lesson. Chap. V, four lessons. Chap. VI, two lessons. Chap. VII, three lessons. Appendix, three lessons. Chap. VIII, two lessons.

c. Social and Philanthropic Effort. Chap. IX, three lessons. Chap. X, three lessons. Chap. XI, two lessons. Chap. XII, two lessons.

d. Educational Effort. Chap. XIII, two lessons. Chap. XIV, one lesson.

e. Means to secure Civic Aesthetics. Chap. XV, one lesson. Chap. XVI, one lesson.

Illustrations may be obtained from the following:

The Ladies' Home Journal for 1904 and March, 1905.

The Youth's Companion leaflets (J. B. Upham), Stoddard's lectures for foreign cities.

Madison Park and Pleasure Association, Madison, Wisconsin.

Massachusetts Civic League, 8 Beacon Street, Boston.

American League for Civic Improvement, 5711 Kimbark Avenue, Chicago.

Advertising catalogues for street utilities.

Much valuable information may be gained from the many and various references cited in the "Fore word" of our text book.

APPENDIX.

A Course in Dress Design for the girls of the Ninth grade.

The pupils are to collect and study many illustrated fashion sheets as a preparation for an exhaustive discussion of the following black board analysis:

Dress Design.

Space division.

Vertical lines in skirt,—in waist.

How obtained (By stripes, tucks, insertion, vest, etc.)
Effect. (To make person appear taller.)
When desirable (On short or stout people.)
When to be avoided (On very tall people.)

Horizontal lines.

How obtained (By wearing yokes, tucks, shirring, ruffles, etc.)
Effect. (To make a person appear shorter and broader.)
When desirable (On slender people.)
When to be avoided (On stout people.)
Effort in sloping belt, "Dip front." (To make waist front appear longer.)

Variety in space division.

General law. Teach "Greek division." (A small division, a larger and still larger,—no two alike.)

Discuss designs on fashion sheets as to variety in space division and whether suited to stout people or slender people.

Effect of plaids (To shorten and broaden.)

Effect of plain and figured goods on stout people. (A plain goods is more becoming as a rule.)

The separate waist (A waist and skirt alike are more becoming to stout people.

Colors generally becoming (black, white, dark blue, dark green, garnet, brown, etc.)

Colors, "trying" to many complexions. (Violet, orange, bright blue, tan, etc.

Colors, becoming to different complexions. (Discuss very fully, having the girls tell what colors they find becoming to themselves.)

Lessons.

1, 2, 3. Pose drawing. Quick sketches from different members of the class.

4, 5. Discussion and review of black board analysis.

6. Each girl should choose a design from the fashion sheets, one which would be suitable for herself, and copy it, making changes to suit her own figure.

7. Drill exercise in drawing difficult details, "dip" belt, the foreshortened waist, etc.

8. Complete copy and cut out on pencil lines.

9. Draw around pattern made in last lesson, several times very lightly and use these drawings as a foundation for several original designs.

10. Discuss designs made in last lesson and copy best one. Send for samples of dress goods, suitable for design.

11. Choose sample and color the design to match sample.

12. Complete.

(Concluded.)

ISABEL SEWALL

Supervisor of Drawing, Natick, Sherborn and Holliston, Massachusetts

THE SCHOOL LIBRARY

A History of Architecture. By Banister Fletcher and Banister F. Fletcher. Scribners, 1905. 740 pp. 5 1-2 x 8 1-2, 2000 illustrations. $6.

The fifth edition of this monumental work, admirably printed, and tastefully bound, presents the history of architecture in a form perfectly adapted to the needs of teachers of the subject, and high school students. The comparative method is followed throughout, most successfully, not only in the text but in the exquisitely drawn illustrations, from the Tree of Architecture backing the frontispiece, to the Forms of Arches with which the series of astonishing plates is ended. The text is concise,—almost as concise as Ploetz' Epitome!—but it is supplemented with ample bibliographies for those who would read more. Unusual emphasis is placed on architecture, other than ecclesiastic, including castles, town halls, and private houses.

The book is rich in illustrations from English architecture. For example there are plates showing photographs from models of twenty-two English cathedrals side by side, similarly placed, and in relative sizes. Plates of typical moldings, and decorative foliage still further define the varieties of style; in fact the whole history of architectural construction and decoration may be learned almost from the plates alone. The book teaches objectively as well as comparatively, and is both a pedagogical masterpiece and a brilliant resume of architectural history. Moreover it answers questions often asked by pupils but almost never answered in histories. How did the Greeks draw their volutes? What are the refinements of the Parthenon, and why were they introduced? How did the early Bysantine builders construct their domes? How did the Gothic builders develop such beautiful spires? How did Gothic windows evolve? What is the difference between the Renaissance of one country and that of another; between Italian and French, for example? In short this work is probably the best single volume history of architecture published, and certainly the most attractive to young students of the subject.

The Romance of Lionardo da Vinci. By Dmitri Merej Kowski. $1.50.

This is not a book for children. It is a book for supervisors who give talks to teachers, high school pupils, and others, on any phase of the art of the Renaissance. It gives a vivid picture of the central period of the Renaissance, of which the date 1500 may be taken as the pivotal year. The characters which appear in the Romance are such as the Dukes of Milan, the Borgias, Savonarola, Raphael, Michel Angelo, and the originals of some of the

most famous of Lionardo's portraits of women. Lionardo himself moves through that volcanic world, calmly and with a seeing eye which places him centuries ahead of his time. One closes the book with the feeling that he has made the intimate acquaintance of a man to be loved, pitied, and wondered at forever, one of the very greatest men the world has produced. The author has been true to the facts of Lionardo's life, and quotes liberally from original documents. The book is therefore reliable for reference. Moreover, it is good reading, in spite of the fact that the "romance" is confined to a very few chapters.

Delight, the Soul of Art. By Arthur Jerome Eddy. Lippincott. $1.50.

After escaping from the confusion of mind induced by the statements Art is delight (p. 10), Delight is the soul of art (p. 14), The art-impulse is the union of two delights (p.27), Delight alone is not sufficient for the creation of a work of art (p. 49), The seeker after beauty will find truth, and truth is the aim and end of all things (p. 60), the idea of the author gradually dawns upon the mind of the reader, and the rest of the book becomes a pleasure. The chapter on Sincerity and Conviction is good for all who "just love to paint;" and that on Inspiration presents the doctrine in the white light of physiological psychology in a startling fashion, calculated to make the most serious artist think the whole problem through again. It is a stimulating book, and on the whole incontestably true and just in its conclusions. It will enable any open minded artist, craftsman or art lover to get his bearings, so to speak, and discover whither he is going. "We are all too apt to take delight in nothing and make a business of everything, including art." But "even now there are signs that the American people are tiring of their triumphant industrialism. * * when people become familiar with the old which is good, they will demand a new which will be better."

Baby's Red Letter Days. By Jessie Wilcox Smith. Just's Food Co., Syracuse, N. Y. 25 cents.

This artistic advertising pamphlet, which may be had only by "sending the name of your family physician and twenty-five cents to Just's Food Company, Syracuse, N. Y.," is mentioned here solely because of its artistic merit. Jessie Wilcox Smith is one of the best living interpreters of child life, and in this pamphlet she has again proved herself to be a designer of no ordinary ability. Every smallest detail of the decoration is "peculiarly appropriate"

and skilfully drawn. The plates are good examples of two-color printing. Every page illustrates the principles of design applied with sense and unfailing good taste, and the embossed cover design is perhaps best of all.

THE APRIL MAGAZINES

From the point of view of
the teacher of Manual Arts

FOR a complete index and guide to the contents of current periodicals see "What's in the Magazines," a little monthly published by The Dial Company, Chicago, at five cents a copy or fifty cents a year. This unique publication contains each month, in addition to a statement of the contents of each leading magazine, a list of Important Illustrations and Artistic Features, arranged under artist's names. It cannot be too strongly recommended to all who wish to keep posted, and inasmuch as it covers completely one phase of that which has been attempted here, this section of the School Arts Book will be somewhat modified in future. Among articles not referred to in this Index, or not commented upon, the following are important to the teacher:

House Beautiful: A sensible and admirably illustrated article on Good and Bad Design in Houses, by Robert C. Spencer, Jr.

Manual Training Magazine: An article on Furniture Design by Fred D. Crawshaw, with drawings by Edwin V. Lawrence. Raised Metal Work by Augustus F. Rose.

Photo-Era: Reproduction from Gilbert Stuart's Panl Revere, and twenty-five photographs illustrating Historic Boston as seen by Paul Revere. Three portraits of Indians, one a superb ideal Indian chief, p. 253.

Practical Teacher's Art Monthly: In the series describing pictures in the Tate Gallery, London, the Martyrdom of St. Stephen by Sir J. E. Millais is described and illustrated.

Printing Art: Splendid examples of photographic reproducing processes. Several good harmonies of color.

St. Nicholas: The Lighthouse-Builder's Son, an article on the life of Robert Louis Stevenson, with unique pen drawings by John Boyd and a half-tone from the bronze memorial by Saint-Gaudens. Gaspard the Brave, has six well drawn half-tones by Herbert Paus, giving simple medieval costumes.

International Studio: Almost a Tree number: Glowing autumn foliage in orange (frontispiece) by Alfred East, masterly sketches of trees, in pencil, and a water color of trees by the same artist. Decorative treatment of trees in carved wood, pp. 131, 132 and 174; in embroidery, pp. 132, 133; in silhouette, pp. 149, 175 and 176; in photograph, pp. 186, 187; in light and shade, pp. 160,XLIX, and L; in careful pencil rendering of detail, pp. 184 and 185; and in color, pp. 167 and LI. The plates showing Nature's Aid to Design are from the cineraria, the daffodil, the laurel, the potato vine and the myrtle.

Suburban Life: Frontispiece, Ascension Lilies, photographed by McFarland. Professor Maynard tells How to Have a Good Lawn (in front of a school house, for example).

Masters in Art: The publishers have caught up with the calendar! The February number is upon David and his work. Those who have known his work chiefly through his classic subjects will be delighted with his portraits, especially that of Pius VII. The March number presents the work of that modern genius, Böcklin, known to everybody by his solemn Island of Death, and to some by his amusing pictures of the deep sea folk. His Sacred Grove is most admirably reproduced, considering the attendant difficulties, as well reproduced as possible in black and white. The April number is devoted to Sodoma, who never before appeared to so good advantage.

Brush and Pencil: March. The Art Industries of America series is continued with an article on Mural Painting, with twenty-five illustrations. The Pennsylvania Academy Exhibit is reviewed, and other exhibits, with more than thirty illustrations from works by American artists.

EDITORIAL.

EVERYBODY has heard some version of that story about the barbarian potentate who heard a civilized orchestra for the first time, and who liked best "The very first piece they played; the one before the first one on the program." And I suppose that everybody remembers his first experience with an oratorio better than the oratorio itself,—the great hall humming with the gathering crowd, the thump of the seats turned down by the ushers, the singers dropping in by twos and threes, the musicians arriving with their diverse instruments; and then the squeaking and twanging, the soft whistling and the low growling, constantly increasing in volume and in variety, as the violins and the viols, the flutes and the oboes, the cellos, the harps, and the other things unknown by name to the layman, slipped into tune. I believe that first sweet inundation of the tide of harmony which flows to the Mosaic rod of the leader, would not be half so thrilling had we not seen the filling of the stage and heard the tuning of the orchestra.

Have you been up at four o'clock one of these superb May mornings? You ought to do that at least once a year, to see the majestic rising of the curtain of the night, and to hear the prelude to the day's message played by the full company of birds. But I am sure it would mean more to you had you been up early during April to note the gathering of the performers. Then you would have heard the flicker picking his strings, the sparrow playing a little run, the bluebird fifing a note or two, the red-wing trying a chord, the robin playing his flute. They saunter in one or two at a time until about the middle of May, when the choir is full, and then, every morning at four, the overture is performed, with an abandon beyond the reach of a Hungarian orchestra.

¶ Some who read these words live in a city and cannot see that which "makes each day a festival." I am sorry for you.

All you can do is to look up at the morning sky, out of reach, above the chimneys, and remember that it spreads out beyond the ragged edges of the city, beyond the ruined fields, to the sweet valleys and the lordly hills where brooks babble and the shy wild things grow as they please in the soft sunshine, and the birds thrill the elastic air with song. Yes, there is one other thing you can do; you can read the poets, and by their aid image more clearly what is taking place in the open, where

"There's a whisper in the orchard, there's a laughter in the breeze,
There's a catbird's chuckle in the maple tree;
And the wind has come from westward, scattering the maple-keys!
Oh, its time to break your fetters and be free!"

But you can't be free, you say? No, perhaps not, wholly; but do let your spirit mount with the rising sap; let your heart feel the throb of the May; then even your city schoolroom will glow with a mellower light, and there will be a sweeter music in the morning, and the dry stick of schoolroom work will bud and blossom like Aaron's rod.

¶ But what has all this to do with drawing? somebody is asking. Well, if you can't see without being told, it is no use to try to explain. The School Arts Book stands for beauty in school work, for a more beautiful school life, for a beautiful life. When it can not stand longer for Beauty, it will shut up shop. Of all the suggestions received in response to my editorial in the March number, there was only one that stirred my blood, and that was to make the School Arts Book a coverless teachers' journal 9 x 12 printed in small type on wood pulp paper to save expense! Lovers of beauty have to forgive the School Arts Book a hundred hurts a month even now; but when it presumes to talk about "Art" and to preach beauty from pages of that sort—

"Why, then we'll be dead, don't you know!"

¶ We would like to thank personally every subscriber who wrote to us about our Magazine. Not a letter was received that did not contain some helpful suggestion to Editor or Publisher. We are sure those letters will help to make a better School Arts Book next year. But we cannot afford to do it alone. You must all help by saying a good word whenever possible to increase the subscription list. We have been criticised for being so frank with you, about "the charity work the School Arts Book has been doing for the past four years." Well, that is one way to look at it. There is, however, another point of view. The bringing of beauty into school work, the presentation of drawing, design, and handicraft in vital relation to school life, the vivifying of art educational theories by means of artistic practice, is nothing short of a reform. Every reform must have sturdy advocates willing to stand by each other in self-sacrificing service for the common good, and among such companions where is the place for bluff and insincerity? We believe that in the long run Truth and Beauty and Goodness will win. "Applaud us when we run; console us when we fall; cheer us when we recover, but let us pass on—for God's sake, let us pass on," TOGETHER.

¶ We commend to our readers the contributed articles this month. The Poke Bonnet Ladies by Miss Cleveland smacks of the real thing—a joyful school under a teacher of power. Under such conditions all things good and true and beautiful are possible. The article reminded me of a set of drawings I received long ago from somebody, upon the subject "If the dandelion were a little girl how would she be dressed?" You really ought to see these sunshiny drawings! The little dandelion girls appear suddenly above the grass, or run to meet you with outspread arms, or come creeping to meet you, slowly, or stand perfectly still waiting for you to come; but all of them

are beautiful in their "rich sheen of gold and green." All have golden hair of course, all are dressed in dandelion colors, even to the brown of the root, in some cases, for the shoes. How children love make-believe! And what a good exercise in mixing water colors to match the hues of nature!

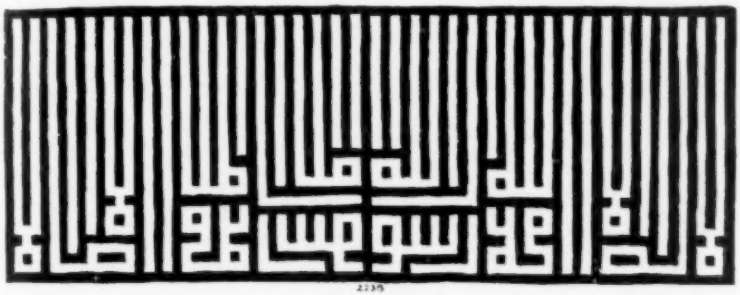
¶ Two School Bags by Miss Soper presents a genuine problem entirely delightful to children. The chief defect in much of our work just now is its artificiality. Our problems are school problems, not life problems; sham problems made for "educational" purposes; men of straw set up by the teacher to be knocked down by the long suffering pupils; piles of stones to be moved just for the sake of moving them. In many of our schools, day after day,

The King of France with forty thousand men,

marches up a hill and then marches down again,—disgusted! Let us search for real problems and tasks as for hidden treasure. Real life is what the children delight in, and derive the greatest benefit from, in the days of their school pilgrimage.

Those weaving patterns, by the way, are bits of genuine design, and that is why the children are so fond of making them. But do have the boys and girls know about other uses of the squared ground. Show them examples of tile floors, of designs in mosaic (little squares of colored marble such as may be seen in modern office buildings), and in parquetry (wooden tiles). Let them know that the squared background is used sometimes purely for the decorative effect of the pattern based upon it. Here, for instance, is a drawing from a great tile about two feet high and six feet long over a door-way in the beautiful tiled mosque of Rustem Pasha, Constantinople. It is an Arabic inscription in Cufic characters, reading each way (one reversed) from the center, "There is no god but God, and Mohammed is the prophet of God."

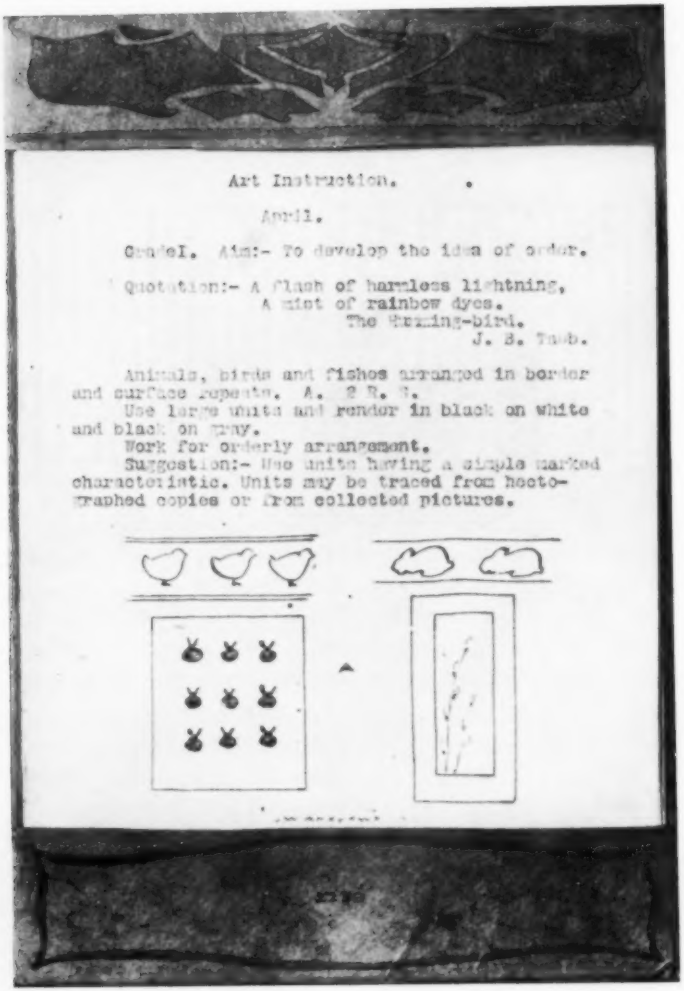
¶ The Solar Prints described by Professor Weed, the Pottery Kiln by Mr. Boone, the Stenciled Rug by Miss Edson, these are all real problems, having to do with the life that now is, so far as the child is concerned, and therefore having promise for the life that is sure to come to him later. Or, perhaps the reverse of that is nearer the truth. Having to do with the life that is to



come to him and therefore full of promise (as an educational factor) in the life that the child is living in school. It is true either way. There is no life but Life, and Education is the handmaid of Life.

Here is a sensible problem in design from Mr. J. Winthrop Andrews, Supervisor of Drawing, Chicopee, Mass.,—a problem taken from the actual requirements of the schoolroom, a portable bulletin for the drawing outlines. Each month's outline is hektographed on a separate sheet of manila paper. The pad, with a ring for hanging, at the back, and with a sheath, top and bottom, for holding the sheets in place, is made of tough gray paper, and decorated tastefully in a darker gray of slightly different hue. The decoration is abstract in character, appropriate all the year around. Mr. Andrews says:

The Commercial Department of the High School kindly did the type writing, while the holders were made and designed by the pupils of the Art



Art Instruction.

April.

Grade I. Aim:- To develop the idea of order.

Quotation:- A flash of harmless lightning,
A mint of rainbow dyes.
The Humming-bird.
J. S. Tabb.

Animals, birds and fishes arranged in border and surface repeats. A. & R. S.
Use large units and render in black on white and black on gray.
Work for orderly arrangement.
Suggestion:- Use units having a simple marked characteristic. Units may be traced from hecto-graphed copies or from collected pictures.

Classes. All the teachers have been furnished with the holders which are hung on the wall so that the pupils may see what the work of the month is to be. The holder which I send was made by Miss Pauline Williams of the Second year class.

All of which shows helpful coöperation,—another good point.

¶ One of the most attractive color charts (from the child's point of view) came to me last spring from Miss Annie W. Carleton, Needham, Mass. It consisted of a card containing a rainbow arch of color made entirely of pressed flowers, columbines for red, rag-worts for orange, buttercups for yellow, jacks for green, forget-me-nots for blue, and violets for violet. Beneath the arch was printed in carefully drawn letters

'Tis the heaven of flowers you see there;
All the wild flowers of the forest,
All the lilies of the prairie,
When on earth they fade and perish,
Blossom in that heaven above us.

¶ Every supervisor who can secure a copy of the latest publication by Dr. James P. Haney of New York, the Illustrated Leaflets on the Primary Constructive Work, will be fortunate indeed. The set comprises six four paged leaflets each containing diagrams and sketches of some hundred and fifty objects to be made with splints and tablets or from paper and cardboard. These leaflets are not for sale or for general distribution, but there may be a few copies to spare. It is suggested that those who desire to secure them make early application, and enclose with their letters a liberal supply of postage stamps; the leaflets would be cheap at the cost of a sheet of stamps.

¶ I have been asked several times for some concise account of the processes involved in the printing of calico. The very best information on that topic is to be obtained from a series of articles, well illustrated, by Mr. William P. Atwood, of the Hamilton

Mills, Lowell, Mass., which appeared in The Textile American, beginning with the July number, 1905. Among the illustrations are photographs and diagrams of the printing machinery, and examples of typical patterns.

¶ A mistake was made in the February number in announcing the price of Bird Portraits as $1. The price of the set is $4 net, and single prints are sold for 50 cents. We regret the annoyance this slip has caused our subscribers, and Messrs. McClure, Phillips & Company, the publishers of this unique and valuable work.

¶ Some of the most sensible and beautiful manual arts work in the country is being done under the direction of Mr. William C. A. Hammel, at Greensboro State Normal and Industrial College, North Carolina. It is all based on the local industries and school needs, and the materials used are native materials. "To be content with such things as I have, but not content until I have made the most of them," is a good article to have in one's creed.

¶ How about London in 1908? Send your name and address and one dollar to the American Secretary of the British-American Correspondence Association, North Scituate, Mass., for the first Report and all further information which may be available regarding the next International Congress on the teaching of Drawing.

¶ The Western Drawing and Manual Training Association holds its thirteenth annual meeting at Chicago, May 1-4. A rich program is offered. The Editor regrets that it arrived too late for the April number, and too late for an extended notice in the May number. By the time our subscribers read this paragraph the meeting will have been held. The official report will be reviewed in due time.

MARCH CONTEST.

PICTORIAL DRAWING.

ALL the drawings came flat. Good! They were for the most part thoughtfully drawn, and faithfully colored. The variety of subjects presented was notable. In all but two cases the work had been sifted at home and only the best submitted.

AWARDS

First Prize, Book, Kit, and Badge with gold decoration.

Wilfred Bean, Duck, water color, Grade VII, Bellows Falls, Vermont.

Second Prize, Kit, and Badge with silver decoration.

Lawrence H. Bailey, Grade VIII, N. Scituate, Mass.
Victor Mann, Grade VIII, Millers Falls, Mass.
Mabel Olson, Grade IV, Ada, Minn.
Valmore Hadd, Grade VIII, Fitchburg, Mass.
Alice Witt, Grade VII, Keene, N. H.

Third Prize, Box of Eagle colored pencils and Badge.

†John Datson, Grade VIII, Westerly, R. I.
Kenneth Wilson, Grade V, Glen Ridge, N. J.
Alice Craft, Grade VIII, New York City.
Edna Boulware, Grade VI, Palo Alto, Cal.
Clara Wetherbee, Grade VI, Fitchburg, Mass.
Katherine Mungall, Grade IX, Easthampton, Mass.
George M. Colt, Bellows Falls, Vermont.
††Edith Rowley, Grade IX, Southbridge, Mass.
William Vahlgrin, Grade VII, Fitchburg, Mass.
Karl C. Mason, Grade IX, Keene, N. H.

Fourth Prize, The Badge.

Emil Schilling, Grade VII, Plymouth, Michigan.
Edna Hartwell, Grade IX, Augusta, Maine.
Theodore L. Bailey, Grade VI, N. Scituate, Mass.

†An honor mark. A prize winner in some previous contest.

Charlie Johnson, Grade IV, E. Longmeadow, Mass.
Isabel Allen, Danbury, Conn.
Russell Tryon, Grade VII, Glen Ridge, N. J.
Winifred Brown, Grade VII, Allston, Mass.
Cecilia Ainslie, Grade VIII, N. Scituate, Mass.[1]
Gilbert Sisson, Grade VIII, Westerly, R. I.
Arthur Thompson, Grade VI, Saxton's River, Vt.
William Kugler, Grade IX, Easthampton, Mass.
Max L. Hillmer, Grade VIII, Plymouth, Michigan.
Marian Shand, Grade VI, Rye, N. Y.
Ruth Chadwick, Grade III, Nantucket, Mass.
Lorna Freeton, Grade VIII, Easthampton, Mass.
L. Henderson, Plymouth, Michigan.
Rose Lizotte, Grade IV, Southbridge, Mass.
George Blanchard, Grade III, Winchendon, Mass.
Alta Henning, Grade III, Onoka, Minn.
Romer French, Grade IV, Port Chester, N. Y.
Pearlie Lomme, Grade VIII, Fitchburg, Mass.
Walter Phelps, Grade VI, Fitchburg, Mass.
Olga Lawson, Grade VIII, Forest Hills, Mass.
†Bernice Gillespie, Grade IX, Augusta, Me.

Honorable Mention.

Ruth H. Whitcomb	Frank Murray	Margaret Frankland
Gladys Westgate	Ethel Morrison	Walter C. Elliott
Lusee Weeks	Gladys Moore	Irma Eckels
Mildred Thomas	George Miller	Katie C. Cory
Cecelia Surprenant	†Wallace Metcalf	†††Irma J. Cole
Alfred St. Martin	Joe Manicro	Ralph Coates
John Shutts	John Ledovitch	Helen V. Clark
Arthur Sanford	Maurice Laing	Bernice Clapp
Rose Salzer	Sarah Kibbe	†Rebecca F. Chappell
Esther Ross	†Hjalmar Johnson	Mildred Case
Robert Rogers	Gertrude Hunter	Mary Capistrand
Ward Richards	Gladys Holden	Katheryne Campbell
†Julia Remark	Karl S. Hillmer	Lawrence Buskey
Alfred Racine	†Joseph Hamilton	Vera Brennison

†An honor mark. A prize winner in some previous contest.

Alvin Pine	Elizabeth Greene	Emma Brady
Eugene Oviatt	Edgar Goodrich	Harold Bowes
Adrian Norcross	Marion Gendron	Florence Bodine
†Albert Nole	Helen Gage	Mabel Baker
Dorothy Newman	Raymond Fuller	Duane Aldrich

Those who have received a prize may be awarded an honorable mention if their latest work is as good as that upon which the award was made, but no other prize unless the latest work is better than that previously submitted.

Several badges are still unclaimed. They will be retained at North Scituate until proper addresses are furnished.

Please do not forget name and full address on the back of each sheet.

☞ The badges of the School Arts Guild are not for sale. They may be won by good work, but in no other way can they be secured. The Guild is growing rapidly, not only in numbers but in enthusiasm, as many letters attest. To sell the badges would be an injustice to all who have fairly won them.

Watervliet, N. Y.

My dear Mr. Bailey:—

The April number of the School Arts Book came during vacation so I have not yet seen the children; but can imagine how their eyes will shine when they learn that we have received three prizes and four honorable mentions. They will all feel proud of Madison Trimble as winner of the second prize. He is a faithful little worker, and I know it will be an inspiration to all to do better work. The badges will be a complete surprise as they knew nothing of the contest or of their drawings being sent.

†An honor mark. A prize winner in some previous contest.

SUMMER SCHOOLS.

Every one of the schools mentioned here has circulars of information ready for mailing. Address the secretary or director of the school.

THE EASTERN ART TEACHERS' AND THE EASTERN MANUAL TRAINING ASSOCIATION

Combined Convention of the Eastern Art Teachers' Association and the Manual Training Association held at Pratt Institute, Brooklyn and Teachers' College, Columbia University, May 31, June 1, and June 2d, 1906. For program and Convention Report address Herman Bucher, Columbia University, New York City, N. Y.

WESTERN DRAWING AND MANUAL TRAINING ASSOCIATION

Thirteenth Annual Meeting, Chicago University, Chicago, May 1st, 2d, 3d, 4th, 1906. For program and convention report address Mary E. Chamberlain, Sec'y, Louisville, Kentucky.

COLUMBIA UNIVERSITY, TEACHERS' COLLEGE

Summer Session. July 5th to August 16th. Courses are offered in 24 departments of the University. The Department of Manual Training offers the following courses: Manual Training for the primary grades; elementary wood-working; advanced wood-working; materials and methods of wood construction; metal and enamel-work and jewelry; school pottery. Announcement of the Summer Session may be obtained on application to the Director, Dr. James C. Egbert.

IPSWICH, MASS., ARTHUR WESLEY DOW.

(1) Ten Lectures on Composition, with class criticism of students work; (a) Theory of structure in space arts; (b) appreciation of historic examples, abundant illustrations; (c) original work in composition, drawing in line and mass, charcoal sketching, color scheming, simple forms of handwork, stencil cutting, perforated metal, textile printing.

(2) Landscape painting out of doors with a studio criticism each week.

(3) Weekly conferences of Art Teachers for discussion of methods.

(4) Evening lectures on Art Appreciation, with slides.

First meeting of students will be at the Studio, Bayberry Hill, Tuesday, July 10, 9.30 A. M. Address, for circular, A. W. Dow, Teachers' College, Columbia University, New York.

UNIVERSITY OF ILLINOIS

Summer session, June 18 to August 17, 1906. Faculty of 50. More than 100 courses. Special attention given to Art and Design and Manual

Training. For circular giving full information, address Thomas Arkle Clark, Director, Urbana, Illinois.

THE HARVARD SCHOOL OF ARTS AND SCIENCES

(1) Theory of Pure Design, lectures with experimental practice intended for Art Students, Designers, Teachers of Design and of the History of Art. Dr. Denman Ross, Assistant, Professor Mowll.

(2) Landscape Painting, a general consideration of landscape. The painting of landscape, from early Italian painting to English painting of the nineteenth century, and recent landscape painting. Mr. Arthur Pope, Instructor.

(3) Architectural Drawing, Mr. W. D. Swan, Instructor. History of European Architecture, two courses, the one to about the year A. D. 1000, and the other from about the year 1000 to the close of the Renaissance, conducted by H. L. Warren, Professor of Architecture. Address the Clerk of the Summer School, 16 University Hall, Cambridge, Mass.

YALE UNIVERSITY ART DEPARTMENT, NEW HAVEN, CONN.

Drawing and Painting.

1. Preparatory Course, Messrs. G. H. Langzettel and G. A. Thompson. The technical course in Art includes Drawing, Painting, Modeling, Composition, and Decorative and Illustrative Design: with lectures on Perspective, the Theory of Color, Means and Processes of Art. The course is planned for professional students and for teachers, illustrating the system and methods of instruction in Art. To those taking the course in Art, beside the technical class-room practice, the collection of Paintings and Sculpture, the Art Library, and other privileges of a thoroughly equipped School of Art are available for purposes of study at specified hours. The Art Library contains work relating to the history and literature of art, technical hand-books and current art periodicals, and collections of etchings and engravings. The general libraries also contain many books germane to this course.

CORNELL UNIVERSITY

15th Summer Session, July 5th to August 15th, 1906. Numerous courses in the Departments of Education, Psychology, English, Ancient and Modern Languages, the Natural Sciences, History and Political Science. Special attention is called to opportunities in Drawing and Design in charge of Mr. Charles Wellington Furlong. Full course in Manual Training and Shop Work. For announcement, address the Registrar, Ithaca, N. Y.

SUMMER SCHOOLS

UNIVERSITY OF TENNESSEE

The fifth session of the Summer School of the South, University of Tennessee, Knoxville, June 19 to July 27, will offer extensive courses in drawing, art, and all forms of manual training, for teachers in elementary and secondary schools. An able corps of teachers—not less than three in each department—will have charge of this work. The courses offered will be similar to those given last year, with such modifications and advanced work as may be necessary to meet the demands of teachers who took this work last year. More definite statement of instructors and courses will be given in the next number of the School Arts Book.

ART SCHOOL OF THE YOUNG WOMAN CHRISTIAN ASSOCIATION OF NEW YORK

Although not a summer school but a day and evening school of note (Silver Medal, St. Louis Exposition) with competent and sympathetic instructors the Art School of the Y. W. C. A. of New York, 7 East 15th St., may be mentioned here. In its chosen field it does a distinct, serviceable work. The classes cover all phases of Drawing, Painting and Modeling but especial emphasis is laid upon the Arts and Crafts utilizing the theory of design, especially in the New Art Embroidery.

MASSACHUSETTS NORMAL ART SCHOOL

Corner of Exeter and Newbury Streets, Boston, under the direction of the State Board of Education. There are five Elective Courses, each requiring four years. First course—Drawing, Painting and Composition. Second course—Modeling and Design in the Round. Third course—Constructive Arts and Design. Fourth course—Decorative and Applied Design. Fifth course—Teaching of Drawing in the Public Schools and Methods of Supervision. For circulars apply to George H. Bartlett, Principal.

THE ART INSTITUTE OF CHICAGO.

Students may enter at any time. Summer School, beginning July 2, 1906. The teachers will be regular instructors of the Art Institute. Drawing, Illustration, Sculpture, Painting, Designing, July 2 to September 22, (12 weeks), $25.00. Juvenile, July 2 to September 1, (9 weeks), $12.00. Normal Instruction, July 2 to August 4, (5 weeks), $20.00. Classes in Pottery and Ceramics. Send for special circulars giving complete information concerning all classes. For further information address Ralph W. Holmes, School Registrar, Art Institute, Chicago.

LANDSCAPE, FIGURE AND ANIMAL PAINTING

Mr. H. R. Poore will receive a number of pupils at Lyme, Conn., commencing July 1. Criticism either special or to groups. Landscape, Figure and Animal painting. Particular stress will be laid upon the study of Landscape, but opportunities will also be had for painting the Figure and Animals in Landscape. All study will be directed toward a complete pictorial result. Work will be done out of doors. During inclement weather students will proceed with the technical processes of painting in the studio. For circular, address care of Pennsylvania Academy of Fine Arts, Philadelphia, Pa. After July 1, Lyme, Conn.

LANDSCAPE AND FIGURE PAINTING

Lyme, Connecticut.

Frank Vincent Dumond, Director. In session from June 15th to September 15th, 1906. There will be three criticisms each week, two out of doors in landscape and figure painting—indoors, one general criticism on all work done. Terms, $15.00 per month in advance. For information address Miss M. L. Purdin, 215 West 57th Street, New York City, after June 15th, Lyme, Conn.

THE MYSTIC ART SCHOOL

Opens June 1st. Landscape Painting, Composition, Illustration, Sketch Classes. Especial effort will be made to adapt the Summer's work to the winter's needs in the Public Schools. New thoughts mean new energies. Write for a circular. The Mystic Art School, Mystic, Conn.

ERIC PAPE SCHOOL OF ART

Head Instructor and Director, Eric Pape.

New and superbly fitted studios with every facility for study. No examinations for admission. Students begin at once drawing from the nude and draped living model, and are trained in sound knowledge of Drawing, with Painting in Color and Monochrome, Oil and Water Color, Charcoal, Red Chalk, Wash, Gouache, Pencil and Pen-and-Ink.

During May students will work at Marblehead, Mass.

Composition, decorative design, pyrogravure, and the applied arts included in these courses. Morning, afternoon and evening classes, with special Saturday forenoon classes. Medals, scholarships and prizes. For circulars address Secretary, Farragut Building, 126 Massachusetts Ave., Boston, Mass.

THE PRANG SUMMER SCHOOL FOR DRAWING

Address the Prang Educational Company, 113 University Place, New York.

AUGSBURG SCHOOL OF DRAWING FOR GRADE AND SPECIAL TEACHERS, CHICAGO,

Beginning July 9th. Held in the Francis W. Parker School Building and conducted under the personal direction of Professor D. R. Augsburg, Director of Art Instruction of Oakland, Cal., and author of a number of works on Drawing in Public Schools. Address E. S. Smith, Editor Publishing Company, 224 Wabash Ave., Chicago, Illinois.

BOOTHBAY HARBOR SUMMER SCHOOL

Of Drawing and Painting, Composition and Design. Address A. G. Randall, Director of Manual Arts, Fitchburg, Massachusetts.

SCHOOL OF PAINTING AND DESIGN

Address Miss Mary C. Wheeler, 26 Cabot St., Providence, R. I.

ART STUDENTS' LEAGUE OF NEW YORK

American Fine Arts Building, 215 West 57th Street, N. Y.

The Art Students' League will conduct classes in Drawing, Painting, Illustration, Composition and Modeling, under Mr. George B. Bridgman and H. Daniel Webster. Classes will begin June 4th and continue until September 22. Excellent opportunities are offered to teachers and those students who cannot take advantage of the regular classes of the League. Circular of information mailed on application.

ART STUDENTS' LEAGUE OF NEW YORK,

Woodstock, Ulster County, New York.

The out-of-door painting classes of the Art Students' League will this year be held at Woodstock, Ulster County, New York, with Mr. Birge Harrison as instructor. Three criticisms will be given each week; two in the field, and one in the studio. Term will begin June 15th and continue until September 1st. Circular of information on application.

THE COGGESHALL CAMP

At Lanesville (Cape Ann), Massachusetts, combines a health-giving out-of-door life with refined surroundings, and full instruction in Oil, Water Color, and Pencil. Terms include board, room, and all tuition in the sketching classes. Address John I. Coggeshall, 473 Beacon Street, Lowell, Mass.

ART ACADEMY OF CINCINNATI

Summer Term, June 18 to August 25, Ten Weeks. Drawing and Painting from life and from landscape. Modeling, Wood Carving, China Painting. A thorough course for professional students and teachers under the regular instructors of the Academy. The school is in Eden Park on high ground overlooking the city, and adjoins the Art Museum. For information address J. H. Gest, Director, Cincinnati, Ohio.

OGUNQUIT SUMMER SCHOOL

Ogunquit, Maine.

Landscape Drawing and Painting, Composition, the Figure and Marines. Special emphasis upon pencil handling with reference to public school work. Instructor, Charles Herbert Woodbury. Six weeks, beginning July 3. For terms address the Secretary, Margaret Patterson, Arlington Heights, Mass.

THE RIVER SCHOOL

Washington's Crossing, Titusville, N. J.

Opens July 11 and closes Aug. 15–18. It offers courses in Drawing and Painting, Design, Literature, Piano, Violin, Applied Design, Embroidery, and Pottery, under trained specialists of wide experience. The aim is to present a broad view of the subject by showing the mutual relation of different forms of art through a study of aesthetics.

Washington's Crossing is twenty minutes from Trenton. Board costs $5 per week and up. Full membership for the session, with work in two classes, is $25. Each additional class is $10.

THOMAS NORMAL TRAINING SCHOOL

551 Woodward Avenue, Detroit, Michigan.

Summer Courses of three and six weeks, each commencing July 2d, devoted exclusively to the following special subjects, all of which are designed especially for Public School work: Pottery, Clay Modeling, Hammered or Beaten Metal, Sheet Metal and Venetian Iron, Industrial Work, Tooled Leather, Knife, Bench and Lathe work in Wood, Cookery, History of Foods, Dietetics, Household Economy, Cardboard and Canvas Sewing, Plain Hand Sewing, Principles of Embroidery, Pencil and Charcoal, Perspective, Light and Shade, Nature Studies, Color and Brush work, Blackboard Sketching, Composition and Design, School Gymnastics, Games and Light Apparatus Work, Pen and Blackboard Work on Vertical, Semi-Vertical and Slant Writing, Chorus Conducting,

Theory and History of Music, Sight Reading, Ear Training, Melody Writing, Theory Methods and Practice of Teaching. The School is located in one of the most delightful cities in the country for Summer School work. Louis A. Thomas, Secretary.

THE NEW YORK SCHOOL OF INDUSTRIAL ART

The New York School of Industrial Art opens its third Summer Session in New York City at 215 West 57th St., on June 4, 1906, with increased facilities for the handicrafts in the way of Sloyd, Bench Work, Leather Tooling, Wood Carving, Pottery making with firing and glazing, etc. The library and museum facilities have also been increased, and a class in out-of-door sketching will be formed. The special Normal Art class will have an unusually fine program this season, from July 9 to August 17. A regular class in design and in costume design will be provided for from June 4 to October 1. Arrangements are made for lunches at the Art Workers' Club in 58th Street, where a little noontime rest can be had in a cool and comfortable parlor.

BRADLEY POLYTECHNIC INSTITUTE

Peoria, Illinois.

If you wish to study art metal work next summer, or applied design, or any branch of manual training or domestic economy, you should write at once for our descriptive circular. Excellent equipment. Strong faculty. Eleven courses, July 2 to August 4.

SCHOOL OF FINE AND APPLIED ARTS, WINONA SUMMER SCHOOLS

July 9th—August 17th, 1906.

Courses in Ceramic Art, Water Colors, Arts and Crafts Work, Basket Weaving, Sculpture on pattern, Pottery, Bookbinding, etc., Miss M. Ellen Iglehart, Dean, 100 Auditorium, Chicago, with competent assistants. Collateral series of lectures in "School of History of Art," by Professor Ernest Fenollosa, the authority on oriental art, continuing throughout the six weeks, available to students without extra charge. Strong Courses in public school drawing, photography, manual training and teaching methods. Advantages of a strong Assembly Program,twenty Summer School departments, organized on the university basis, and unsurpassed recreational advantages. Address for further information, Bureau of Information, Winona Lake, Indiana.

THE ARTS AND CRAFTS SCHOOL OF CHAUTAUQUA INSTITUTION.

Chautauqua Lake, New York, Frank G. Sanford, Director. Thirteen courses under experienced instructors. Design; Wood Working; Metal

Working; Textile Decoration; Basketry; Book Binding; Leather Working; Wood Carving; Primary Manual Training; Cane and Rush Seating; Portrait Drawing and Painting; Out Door Sketching; Still Life and Flower Painting. All the advantages of the great annual assembly. All courses $15 for 6 weeks, $8 for 3 weeks. July 7 to August 18, 1906. Send for circulars to Chautauqua, N. Y.

BOOK-BINDING CLASSES.

Gertrude Stiles will give instruction in book-binding during the summer at her studio in the Fine Arts Building, Chicago. The teachers' course has been carefully planned to aid teachers in the graded schools—and is designed to cover the field of work from the lower to the higher grades. The course for librarians includes cleaning, mending, re-binding, different kinds of sewing, pamphlet and case binding, binding of plates printed on single sheets, with especial attention to library bindings. Address, 1025 Fine Arts Building.

SUMMER SCHOOL OF DESIGN

Handicraft Guild. Work in Design, Metal work, Pottery, Leather, Bookbinding and Woodwork. 926 2d Ave., Minneapolis, Minn.

SUMMER SESSION OF STOUT TRAINING SCHOOLS

Menomonie, Wisconsin, July 9, to August 11, 1906.

Seven Courses in Domestic Art and Science. Nine Courses in Manual Training. Equipment Unsurpassed. Experienced Teachers. Circular of information on request. Address Supt. L. D. Harvey, Menomonie, Wisconsin.

WESTERN STATE NORMAL SCHOOL, KALAMAZOO, MICH.

Summer Session. Department of Arts and Crafts, Forest Emmerson Mann, Director. Courses offered in Applied Design, Pottery and Metal work, Tooled leather, Weaving and all forms of school crafts. Address F. E. Mann, 3 N. Tonia St., Grand Rapids, Mich.

THE ALFRED SUMMER SCHOOL SESSION OF POTTERY

(School of Ceramics)

At Alfred University will open July 3d. The school is under the direction of Professor Charles F. Binns who is well-known as an authority on the production of all kinds of clay wares. The instruction covers all details of clay, glaze and color composition. Fifth term. A catalogue will be mailed upon application to Professor Binns at Alfred, N. Y.